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ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, MARCH 2ND, 1912

THE PRIVATE COLLECTION

OF

WILLIAM MERRITT CHASE, N. A.

UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF

THE PLAZA

ON THURSDAY AND FRIDAY EVENINGS

MARCH 7TH AND 8TH, 1912

BEGINNING AT 8 O'CLOCK

ILLUSTRATED CATALOGUE

OF THE

VALUABLE PAINTINGS

AND

WATER COLORS

FORMING THE PRIVATE
COLLECTION OF

WILLIAM MERRITT CHASE, N. A.

TO BE SOLD AT
UNRESTRICTED PUBLIC SALE

ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1912

Press of The Lent & Graff Company
137-139 East 25th Street, New York.

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractionad advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER

MR. CHASE'S PICTURES

This really remarkable collection of Mr. Chase's presents to the truly artistic judgment not merely an opportunity of a lifetime, as the saying goes, but what is better and rarer—what amounts to a lifetime's culling of the world's art markets by one of the men whom the Government calls upon for expert opinion, who is familiar with all European and American art, and who exploits nothing as a collector except excellence of painting as such.

The collection is of unusual interest to genuine picture lovers—the true amateurs and connoisseurs of painting. Its interest to artists is so obvious, emphatic and well recognized that it need not be dwelt upon. It differs from all collections which have been sold at auction in this city. It was brought together neither to adorn a home, nor to form a collection, nor with the thought of selling. Mr. Chase is authority for the statement that he never bought a picture with the idea of ever selling it, and his friends know that this is so. He bought in every instance because he found in the picture something which represented accomplishment in

art—usually that elusive and mysterious character of excellence and achievement known as "quality," a stamp of distinction and professional success in the art of the painter.

It may almost be said—of those not themselves artists—that to like a painting in the Chase collection is to be a connoisseur.

The paintings for the most part, aside from being beautiful pictures, reach the emotions through the intellect. The beholder feels with them and understands them. He could not content himself with standing off and admiring them. He comprehends presently Chase's attitude and experiences, which, when he has failed to purchase a picture which he knew to be good, have prevented him from sleeping, and sent him back again after the picture, even if he had to pay more money for it.

"Suppose I had bought an automobile," one can fancy Chase saying, "or made a trip to Egypt, instead of buying some painting. I am sure the automobile would be smashed; a trip to Egypt is a possibility of any time; but I have got these paintings and all that they have given me."

He has bought the paintings anywhere he found them—in the artists' studios, the dealers' shops, the auction rooms of the world. The fact that he had a good painting by an artist never stopped

him from buying another of the same man's works, or another, or another, if he found another with the quality he sought.

Some of the canvasses in the collection are of museum importance. Some are distinguished examples for lesser galleries. All are "painters' pictures," and few but would adorn any home made theirs. Some there be so specifically artistic that one would create an environment for them. Some of the pictures have been kept in Mr. Chase's various studios, and others have been the familiar companions of his home on Stuyvesant Square. The writer asked him one day which among those at his house he liked best. The answer sums up the collection:

"I have eight children," said the painter, *épaules en haut;* "I love them all alike!"

Dana H. Carroll.

New York, February, 1912.

FIRST EVENING'S SALE

THURSDAY, MARCH 7, 1912

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 57TH TO 58TH STREETS

BEGINNING AT 8 O'CLOCK

CATALOGUE

No. 1

E. MATHON

LES CHANTIERS DE CATEAUN À DIEPPE

Height, 7½ inches; length, 12½ inches.

(Panel)

The title with the letters E. M. in monogram appears on the back of the panel. An inlet at the rear of an out-of-the-way quarter of a seaboard town puts in from the left, its starch-blue waters filling the middle distance between a fresh green foreground shore and the town which bounds the head of the basin. At the right, on a sloping bank, are the hauled-out sailing boats of the dockyard which have not yet been put in commission for the spring. Far at the left, beyond the town buildings, tall masts rising above the roofs and trees suggest the harbor shipping.

Signed on the back with the monogram, E. M.

No. 2

HARPER PENNINGTON

AMERICAN, CONTEMPORARY

A READER

Height, 9¼ inches; width, 5½ inches.

(Panel)

"If it had a butterfly on it, it could pass for a Whistler!"—the spontaneous remark of a lover of painting, which will be echoed many times by those who view the panel.

A handsome girl, beautifully painted. She leans gracefully at ease against the back and corner of a gray sofa, over which a light turquoise-blue robe is thrown, resting her open book on its rolling arm. Her right arm, flexed at the elbow, supports her head, the fingers buried in her wealth of chestnut hair. She faces the spectator, turned slightly to the left, her eyes steadfastly on her book. Their expression, the expression of the whole, shows that she is really reading. Her dove-gray kimono, splashed with flowers of delicate colors—some with heliotrope effect—falls to a deep-toned rug that has the aspect of ancient and weathered colored marbles. A symphonic poem in paint; a lovely little picture!

Signed at the upper right, Harper Pennington.

No. 3

GIUSEPPI DE NITTIS

ITALIAN, 1846-1884

WINTER

Height, 4 inches; length, 5½ inches.

An atmospheric morsel, full of the season, and of action. A broad, snow-covered road leading away from the spectator, beside a park, is filled with the carriages and pairs which were the glory of the fortunate in the pre-automobile age. The snow is not deep enough for sleighing, and seems only an early, half-expected presage of winter's onslaught. The equipages pass in both directions, drivers and footmen are muffled, and the spanking teams are laboring at a good trot. At one side, along the park, are two equestrians, one a woman on a gray. Within the park, snow-laden pines rise high above the road, appearing in the misty silhouettes of a late winter afternoon. The reputation of de Nittis in Paris as a clever painter will be well remembered by followers of the arts, and one charm of his work is here.

Signed at the lower right, De Nittis.

No. 4

ALEXANDER HUGO BAKKER-KORFF

DUTCH, 1824-1882

OLD LADY KNITTING

Height, 6⅜ inches; width, 5 inches.

(Panel)

A most comfortable homely scene, full of color, indeed of colors, yet made harmonious by the painstaking painter, who has allowed no detail to escape him. A painting with the Meissonier quality, which permits study under a magnifying glass. The old lady, of full features, is seen at full length leaning comfortably back in her armchair, knitting and smiling at her work. Beside her is an urn and her teacup—at the other side a large open book. Her feet rest on a footstool. Back of her are furniture and cabinet ornaments. Her buff skirt is covered by a black apron; she wears a white shawl and a white cap, over which a black lace scarf is thrown, which falls to one shoulder. Her ball of white yarn has fallen to the rose-pink rug.

Signed at the lower left, A. H. Bakker-Korff, '70.

No. 5

ANTON MAUVE

DUTCH, 1838-1888

COWS UNDER TREES—STUDY FOR A LARGE PICTURE

Height, 5½ inches; length, 9½ inches.

This small panel was sketched or painted as a study for a large picture, and shows somewhat the processes of the painter's art. It is done largely to note the effects of light, and to fix the main elements of the composition, with suggestions of the color. The cows, black and white and some red ones, are barely indicated in the deep shadow of the small grove where they have taken shelter from the sun, near a pool which reflects the trees' trunks, with a green field beyond.

Signed at the right (and marked "Atelier"), A Mauve.

No. 6

FRANCISCO DOMINGO Y MARQUES

SPANISH, 1843-

A SPANIARD

Height, 11 *inches; width,* 8 *inches.*

(Water Color)

A drawing full of dash and go, in handling, not in subject. The Spaniard in an attitude of nonchalance stands with his weight on one foot, and resting on a staff in his right hand, before the corner of a building in the street, left hand on hip and arm akimbo, gazing to the right with mild interest but more indifference. His gray, tight-fitting trousers are flowing at the ankles, and he wears a wine-colored waistcoat. At his side a whitish-gray donkey is amusingly sketched.

Signed at the lower left, Domingo, '67.

No. 7

FRANCISCO DOMINGO Y MARQUES

SPANISH, 1843-

SOLDIERS ON HORSEBACK

Height, 4¼ inches; length, 9¾ inches.

Three lonesome troopers heavily accoutred are making their way cross-country through a steep, uneven, grass-grown and rocky field, the leader on a white horse, his follow on a mottled mount, the third on a sorrel, all at a walk in single file. Far yonder, over a hill, farm buildings are suggested, but otherwise the landscape looks lonely, though its refreshing verdure glistens in the cold, bright daylight and crisp atmosphere. Grayish-white clouds, rising high above the horizon, all but shut out a brilliant blue sky.

Signed at the lower right, Domingo, Paris, '80.

No. 8

RALPH A. BLAKELOCK

AMERICAN, 1847-

LANDSCAPE

Height, 5 inches; length, 8 inches.

Swirling, wind-driven, grayish-white clouds move rapidly across a sky whose blue is only dimly seen where they are least dense. The landscape below, in autumn colors, seems to partake of the gusty confusion—a few trees, and some low bushes intermingled with patches of green turf, along the borders of a brook at which an animal is drinking.

Signed at the lower right, R. A. Blakelock.

No. 9

ANTON MAUVE

DUTCH, 1838-1888

LANDSCAPE WITH COWS

Height, 10¼ *inches; length,* 13½ *inches.*

In this canvas, instead of studying cattle from near at hand, Mauve has made them incidental to a simple, country landscape with rich color. It is this color, mainly in various tones of green, that gives the canvas its attraction. The painter depicts a broken bank in an uneven pasture, where the fuller, coarser growth of grass and weeds are dank, and deep in hue, mingled among them being blossoms of the field. A dilapidated fence cuts the low level of the horizon line, and at its farther end cattle lie down or graze.

Signed at the lower left. A. M.

No. 10

ROBERT BLUM

AMERICAN, 1857-1904

THE TOILET

Height, 9½ inches; width 7¾ inches.

A young Japanese woman is seated on a mat of olive hue before a diminutive dressing table, above whose oval mirror a flame-colored shawl is draped. Her mass of black hair is done up in heavy coils and puffs, but she has not completed her body toilet. Her vari-colored house robes have fallen about her waist in irregular drapery, leaving the bust nude, as she sits facing the left with her back half toward the spectator. Looking into the mirror, she is engaged in applying a pomade or unguent to her brown neck from a green jar on the dresser.

Signed at the lower right, Blum.

No.11

O. FABER DU FAURE

GERMAN, 1828-

ARABS

Height, 6½ inches; length, 12¾ inches.

(Water Color)

Arabs on horseback and afoot, some of them armed, have lined up about the shores of a small bay, where a large sailing boat is anchored close inshore—her canvas still spread and flapping in the breeze—from which a gangplank has been run to the beach. A mounted Arab in command is directing the operations between ship and shore. The sun is bright on the sands, and there is remarkably brilliant color in sea and sky.

Signed at the lower right, O. F. du Faure.

No. 12

ALFRED STEVENS

BELGIAN, 1828-1906

ON THE BALCONY

Height, 10¾ *inches; width,* 8½ *inches.*

A pretty, fair-haired and light-complexioned young woman of Stevens' earlier period stands at an open balcony window, where she is seen in profile looking out over the sea. Sail and steam craft of a busy harbor are visible there, under a blue and star-lit sky illumined by a brilliant moon, a part of whose disc appears at the left. She wears an ornate black gown with half-sleeves and jeweled bracelets, and a white lace shawl is thrown about her shoulders. Her face is brightly lighted, and she seems contentedly interested in some part of the outdoor scene below. Her lips are all but parted, as though she would momentarily speak.

Signed at the lower left, A. Stevens.

No. 13

A. LANÇON

FRENCH

THE KING OF BEASTS

Height, 11½ *inches; length,* 16 *inches.*

A powerful, boldly done, presentation of a lion lying on a gray rocky shelf or ledge, below some low, overhanging branches of green trees and bushes. The beast lies at full length, one huge paw extended forward on the rock, the massive head raised and looking straight to the front, the mouth partly open. The tawny coat is vividly rendered. A sturdy canvas by this noted French animal painter, whose wild animals, particularly, have won him attention and praise. The effect of power and suppleness in alert repose is marked —a picture that can long be looked at.

Signed at the lower right, A. Lançon.

No. 14

ADOLPHE MONTICELLI

FRENCH, 1824-1886

FIGURES AND COLOR

Height, 7¾ inches; length, 10 *inches.*

(Panel)

If the phrase had not been pre-empted, this picture might be entitled Two Ladies of Color, for the figures, as usual with Monticelli, are less important than the splendor of color with which he endues them. What a chromatic revel is here in the sartorial investiture of the two ladies, who both dress and speak and breathe the air from brilliant color tubes, between green and brown trees against a confused sky.

Signed at the lower right, Monticelli.

No. 15

MARTIN RICO

SPANISH, 1850-1908

NEAR VENICE

Height, 12½ inches; width, 9 inches.

A river, of which we see about one-half the width in the foreground, sweeps away from the spectator slightly toward the right, bending to the left again in the distance, which is closed in by the foliage of the banks at the bend. Above the trees there the distant spire of a church rises against the pale rose of the lower sky, which above is a delicate turquoise-blue. Along the bank of the stream at the left, tall trees lean toward the water without overshadowing it, and at their foot, in the luxuriant green growths of summer, people walk or sit, and children play amid grasses and flowers, while ducks sport soberly on land or water near a rowboat moored at the water's edge.

The water here is a cool gray, with rich reflections, and the foliage and landscape are done with a comparative looseness and delicacy of expression that gives them quality, as against the hard precision of the more common Ricos.

Signed at the lower left, Rico.

No. 16

ADOLPHE MONTICELLI

FRENCH, 1824-1886

HARMONY IN YELLOW

Height, 13 *inches; width,* 8 *inches.*

(Panel)

One of the artist's fetching groups of women out among red and russet trees, carrying their own sunlight with them, irradiating their gorgeous gowns of yellow, scarlet, green and gold. One at the right is seated carelessly, her three companions standing at her side under the brilliant foliage against which the black stems of the tree's branches are sharply drawn. The grassy foreground takes on its natural green the golden tones of the foliage and apparel.

From Cottier & Co.

No. 17

GEORGE H. BOUGHTON, N. A.

AMERICAN, 1834-1905

LANDSCAPE

Height, 13 *inches; length,* 19 *inches.*

This seems to be merely a study of color harmonies, in a landscape simple and flat, which attracted the artist through the delicacy of the gradations in green of the lower surface verdure, sprinkled with common field flowers, on either side of a little used road that passes across the picture. It carries the suggestion of an English heath. The foreground is bright under a gray sky, which shows a greenish-blue at one corner on the horizon.

Signed at the lower left, G. H. B.

No. 18

ÉMILE VAN MARCKE

FRENCH, 1827-1890

STUDY OF A COW

Height, 10 *inches; length,* 11 *inches.*

A vigorous and powerful study of a large cow lying down, apparently in the stable yard, back to the spectator and head turned sharply to the right. The animal's back, broadened in appearance by the attitude, is white, spotted with red; the neck and head are of a deep red. The play of light and shadow on the coat and the massiveness expressed in the modelling bespeak the master painter.

Signed at the lower right, Em. van Marcke.

No. 19

JOSE VILLEGAS

SPANISH, 1848

AN ARAB

Height, 11¾ *inches; width,* 9 *inches.*

250

(On metal)

Again and always (in this collection), the painting, the accomplishment of the artist. The canvas is not a mere picture; the author, curator of the Prado, has had something to say. Here is rest,—rest though it were neighbor to a hullabaloo. Against a dull yellow background an Arab, well on in years, but of rugged muscular development, is seated on cushions, his ankles crossed and knees spread, head thrown forward into his hands and elbows resting on his knees, across which a white robe has been thrown. His sinewy arms are bare to the shoulder, his headdress and apparel are full of color. His narghile is beside him, the flexile stem and mouthpiece dropped negligently to the floor, and tells with his attitude that he has had enough and is temporarily at a heavy, languid peace with the world and himself.

Signed at the lower left, Villegas.

No. 20

F. VINEA

ITALIAN

AFTER THE BATH

Height, 10 *inches; width,* 13 *inches.*

Some young women have been bathing in the sea, which shimmers blue in the distance where it is brightened by several white sail. Inshore, great boulder-like rocks rise out of the water, and more of them are on the rough beach of the foreground. Among them a lively young lady of merry eye and shoulder nude is resuming her clothing in the seclusion they offer. Another girl, in a green dress and still stockingless, is seated on a near-by rock, drying or arranging her hair, and a tall young woman in a Leghorn hat and fully clothed in the fashion of the day leans on a rock in the full foreground, facing the spectator but with gaze averted. The texture of the rock in the sunlight is remarkably rendered, and the quality of the water between the rocks, and the moist beach where the waves have lapped, is also attractively done. It will be remembered that Vinea was a swell of the time, in Florence.

Signed at the lower right, F. Vinea, 1880.

No. 21

GEORGE H. BOUGHTON, N. A.

AMERICAN, 1834-1905

GRACE

Height, 20 inches; width, 12 inches.

A charming study of the nude, no doubt for one of Boughton's larger idealistic groups, but one not weakened by the later process of refinement. Here is drawing and modelling, directly done, and expression and beauty, summed up in the title of the painting—Grace. A young woman of lovely features and a mass of rich red hair stands nude on what might be a carpet of tender green grass, facing the spectator, her head turned slightly to her right and seen almost in profile. Behind her are suggestions of distant blue mountains under a cerulean sky. Draped from her arms she holds the swirling folds of a diaphanous veil of light purple tone, without concealing the modulations of the generous, modest figure. Standing on her left foot she has extended the right forward, keeping the limb straight and planting the toe on the sward, her upper body slightly bended as she leans her head just far enough forward to direct her eyes down to the poised toe.

No. 22

GEORGES MICHEL

FRENCH, 1763-1843

LANDSCAPE

Height, 9¾ inches; length, 12¾ inches.

On a hill in the foreground overlooking a broad valley, which extends to distant mountains, are a group of figures in countrymen's clothes, on whom falls the light of a waning day. One man seeks to play with a small animal, a dog or a lamb. In the deep valley beyond them are other figures, and farther off some habitations.

No. 23

ROBERT BLUM

AMERICAN, 1857-1904

VENETIAN BOATMEN

Height, 10½ inches; length, 12½ inches.

(Water Color)

Over the placid blue water, under a sky whose deeper blue is partly obscured by tenuous clouds, with here and there patches of white, half a dozen gondoliers are propelling their black and pointed crafts about. Straight away toward the ancient city with her familiar domes, a sailboat with canvas up throws the reflection of her red wings on the water, and to the right is anchored a square-rigged vessel with a black funnel.

Signed at the lower left, Robt. Blum.

No. 24

ANTOINE VOLLON

FRENCH, 1833-1900

STILL LIFE

Height, 9¾ inches; length, 13 inches.

Lying on a table, against a greenish and reddish-brown background, a few common utensils and a fruit or vegetable are made by Vollon picturesque and fetching. Here is a rich, circular copper dish with a flat bottom and two side handles, tilted against the wall and reflecting its warm color in the sunlight. Beside it a brown and yellow covered jar of crockery at once deepens and lightens the tone of the group, while near by is a long-handled pewter spoon. A canvas of mellow tone and quality.

Signed at the lower right, A. Vollon.

No. 25

A. BOULARD

FRENCH

EXTERIOR

Height, 13 *inches; width,* 9 *inches.*

A canvas in rich, low tones, presenting the outside of a white cottage with heavily thatched roof. A bit of lingering light falls upon one side. Before the cottage in the dusk sits a woman with a red kerchief enfolding her head, a child standing at her knee, and with suggestions of well-aged colors appearing enticingly in their garments. A dull white cloud is seen against the sombre blue of the evening sky.

Signed at the lower left, A. B.

No. 26

ALFRED STEVENS

BELGIAN, 1828-1906

MARINE

Height, 9½ inches; width, 13 inches.

(Pastel)

A very simple marine, with the charm of vagueness and a winning rendering of values. A blue-gray sea, with slight motion in the water, runs from the foreground to a low horizon from whose flat line the sky rises in one tone of solid blue, tinged once or twice with pinkish tufts of cloud vapor. The sun has set but it is still daylight, and the moon, well above the horizon, is white. Distant sail appear in silhouette and nearer by a black steamer is moving, the dull smoke from its funnel drifting lazily down the gentle wind.

Signed at the lower left, Alfred Stevens.

No. 27

A. BOULARD

FRENCH

FRENCH PEASANT HOUSES

Height, 10½ *inches; length,* 13¾ *inches.*

(Panel)

A group of stucco buildings with steep, thatched roofs, appears in the evening dusk under the darkened sky. Light is still tingeing the lower clouds along the horizon, back of a wooded hill which rises between the two principal houses. Against the walls in the right foreground some figures bend over a fire that has been lighted there, which throws strange shadows on a neighboring rough, white wall. Near the fire a tall woman is seen approaching.

No. 28

W. L. BRUCKMAN

DUTCH, CONTEMPORARY

THE BACKYARD

Height, 11 *inches; length,* 13½ *inches.*

A comfortable bit of the Low Countries, revealing a homely scene of domestic industry and apparent content. Old Dutch houses with steep, red tiled roofs close in the clean backyard, whose grassy carpet is kept green by the stream which borders it across the foreground. Doors and windows are open on a sunshiny summer day. A pollard willow leans over the stream at the edge of the bank. Here a woman is engaged at washing the household linen, while back of her an older woman in a blue skirt, white waist and cap, is making her way up the doorstep, and another old wife in a plum-colored blouse stands in the shelter of a porch. Bright, warm sunlight makes the place glow, under a sky showing light-gray clouds.

Signed at the lower right, W. L. Bruckman.

No. 29

LOUIS METTLING

FRENCH, 1847-

WEARY OF SPINNING

Height, 13¾ *inches; width,* 10¾ *inches.*

A young woman in a white waist, low cut, with flowing sleeves, and wearing a heavy gold necklace, has turned from her spinning wheel of mahogany tone and relaxed languidly in her high-backed chair, feet extended and ankles crossed. One hand rests limp on her lap, the other has dropped at her side, still holding a strand of her work. She has dark hair and comely features, a gentle color in her cheeks and the suggestion of a tired smile on her lips. Her bright blue skirt is all but covered by a rich, dark blue rug thrown around her, with broad white bands adorned with floral scrolls in red, green, blue and yellow. The quality of the painting in this rug, its texture and surface as well as the color, take the connoisseur's eye at once, and a neutral background leaves this all to be uninterruptedly enjoyed.

Signed at the lower right, Mettling, '69.

No. 30

C. WESTERBECK

DUTCH, CONTEMPORARY

DUTCH CATTLE

Height, 9½ inches; length, 15¾ inches.

In a vague and misty atmosphere with gray and grayish-white clouds hanging low over the level land, a broad bit of Holland is depicted—a shallow, reed-grown river or inlet meandering through it—in tones of sandy brown and green. A gentle breeze or the force of a current marks the gray surface of the stream with broad, low ripples of white. At the left in moist green grass some Holstein cattle are grazing—a reddish-white cow among them—and picturesque Dutch windmills dot the landscape.

Signed at the lower right, C. Westerbeck.

No. 31

FRANK MURA

AMERICAN, CONTEMPORARY

THE LITTLE SHEPHERDESS

Height, 8¼ *inches; length,* 14¾ *inches.*

A vague and sentimental landscape with the Millet suggestion of peasant life and homely habitation. In the subdued light of late afternoon which falls upon the center of the composition, a small shepherdess is seen leaning on her staff, her flock grazing about her on a gentle slope of verdure. She wears a brown habit with a bluish-green apron and a red kerchief on her head. At the crest of the incline a farmhouse projects from the shadow of sheltering trees. A poetic expression of the bucolic life in a quiet moment.

Signed at the lower left, Mura.

No. 32

DE WILD

DUTCH, CONTEMPORARY

FEEDING TIME

Height, 8½ inches; length, 16 inches.

A sketch or study in low key of public carriages drawn up under the shelter of a high shed, as about a railway station, and opposite a row of gray buildings with red window shades and adjoining gardens. The brown horse of the nearer *fiacre* is feeding from the curb, the oblivious cabby on his seat turning toward the spectator, while beyond are other cabs and their drivers, who have dismounted, appearing in the shadows.

Signed at the lower right, C. T. L., or C. F. L., or C. J. L., De Wild (of the Hague).

No. 33

J. H. TWACHTMAN

AMERICAN, 1853-1902

WORLD'S FAIR EXPOSITION BUILDINGS

Height, 12 *inches; length,* 16 *inches.*

The exhibition buildings with their domes, turrets and flags are seen under a pale gray sky patched with white clouds, across a lagoon which reflects their faint buff tones and the neutral hue of the sky. Men on the nearer bank are surveying the scene, two of them conversing and a third standing alone on the bank. Out on the water a gondola is filled with passengers.

Signed at the lower right, J. H. Twachtman.

No. 34

FRANÇOIS SAINT BONVIN

FRENCH, 1817-1888

THE BLACKSMITH'S HELPER

Height, 16 inches; width, 10½ inches.

A tall, loose featured country youth of stupid expression stands three-quarters to the front beside an anvil, in a dusky smithy, his hands crossed on the handle of a heavy mallet, gazing aloft. His white shirt is open at the throat and he wears a heavy leathern apron. About the foot of the anvil-rest horseshoes are scattered on the floor. In the background the red-shirted blacksmith has his back to the spectator as he watches and fans the forge.

No. 35

FÉLIX ZIEM

FRENCH, 1821-1911

BACK OF VENICE

Height, 10½ *inches; length,* 16 *inches.*

The city, white and pink, with its towers and domes looms low in the middle distance on the farther bank of a canal which traverses the canvas from left to right. At the left sailing boats are moored, the reflections of their richly colored sails and those of the brighter buildings appearing in the rippling water, projected toward the spectator. A bend in the stream in the right foreground carries it around a point of the nearer bank shaded by trees which lean toward the water. Under their sheltering boughs picnickers have landed, their punt shoved onto the beach.

It is difficult to realize in these filmy, freely-painted trees and foliage—filmy as those of Corot, almost—the Ziem of the familiar type. Here again is manifest, as so often throughout this collection, the sort of canvas Mr. Chase sought—and found; canvases of a painter-like quality, not mere products of a picture-making studio.

Signed at the lower right, Ziem.

No. 36

EUGENE PAUL ULLMAN

AMERICAN, CONTEMPORARY

CORPUS CHRISTI PROCESSION

Height, 12¾ *inches; length,* 16 *inches.*

The view taking in a goodly stretch of landscape about a French seaboard town, centers on a quay and basin of the port. In the immediate foreground the broad quay is deserted save for occasional figures coming and going, chatting in groups, or watching the procession of innumerable figures which is marching along the borders of the basin, the figures merely indicated in the mass of black, white and red. At the right the quay is bounded by a line of gray-toned houses, with high, irregular roofs of varied color. The basin, and beyond it another basin, are filled with picturesque shipping, and distant landscape and sea appear in suggestive lines of pale blue, white and green, beneath a dove-gray sky.

Inscribed at the lower right, "To my friend and teacher, William M. Chase. Eugene Paul Ullman."

No. 37

JEAN LOUIS HAMON

FRENCH, 1821-1874

WALL FLOWERS

Height, 8½ inches; length, 17½ inches.

That they are "wall flowers," these seven demure maidens, is patent at a glance. Yet one may look and one might wonder that such should be, if one were old-fashioned. Probably "The Girl's" answer to-day would be that 'twas because they were demure. All in a row they sit, the seven timid visions of buxom youth, in low-necked evening gowns that once were fashionable, some with old-fashioned cornucopia bouquets, in a brilliantly illuminated room before a mirror which reveals dancers. Two at the end of the row exchange observations, behind one's uplifted fan, on the dancers.

Signed at the lower left, L. Hamon.

No. 38

ANTOINE VOLLON

FRENCH, 1833-1900

LANDSCAPE—TRÉPORT

Height, 10½ *inches; length,* 16 *inches.*

Here the painter of stunning still-lifes and interesting portraits is seen as an artist who could put quality into whatever he did. This land- and sea-scape reveals the French town as a cluster of roofs, seen from the grassy heights behind it, the spectator looking over the buildings to the sea. And what color and quality everywhere, in the moist grass, the clear atmosphere over the land, the tiled roofs, the inviting, fascinating turquoise haze through which the Channel is seen! The whole is under a gray sky whose whiter clouds near the horizon take the faintest pink tinge. Characteristic in every way, it is a lovely picture by an able, versatile and true painter.

Inscribed and signed at the lower right, Tréport, A. Vollon.

No. 39

FRANÇOIS FLAMENG

FRENCH, CONTEMPORARY

A BALL GAME AT TOLEDO

Height, 12½ inches; width, 17 inches.

Under the battlemented Puerta del Sol—Gate of the Sun—some players are engaged at practice for their favorite ball game, pilota, working at it in the roadway while idlers look on. The road, up which the spectator is looking, passes along the crest of an escarpment bounded on the left by a parapet which protects the sidewalk from the declivity below. Seated on or leaning against this and at the curb, men and women gossip or cursorily turn to look at the players. To the right of the road the walls rise in red and smoky mass against a brilliant blue sky, the whole in a flood of sunlight.

Signed at the lower right, F. F. '89.

No. 40

LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

BOATS ON THE BEACH

Height, 14 *inches; length,* 18½ *inches.*

Heavy working boats, blue, green, black and red, have been hauled out on a low, irregular sandy beach which makes the foreground. Beyond them the greenish-blue sea is calm, yet there is the movement in the water which is never absent from the ocean; and in the distance appears a steamer under a gray, clouded sky. In the shelter of one of the hulls, two old men are working at the nets, which have been hung over spars to dry.

The moisture of the beach, the feel of the sea-shore, the charm of old boats to the sea lover, and the handling of the colors here to the painter and the picture lover,—all combine to hold admiration and attention.

Signed at the lower left, E. Boudin, '92.

No. 41

ANTOINE VOLLON

FRENCH, 1833-1900

STILL LIFE—OYSTERS, ETC.

Height, 12¾ inches; length, 16 inches.

A canvas not only delectable as a painting but which might fairly be said to be appetizing. Just a small heap of oysters in their shells, two of them opened, lying beside a group of pink and curled-up *écrevisses*, but what quality! And dexterity of brush! In the color and substance of the opened oysters the rendering and fidelity is little less than remarkable. And the combination of these simple and succulent gifts of the sea makes under the painter's vision a most agreeable picture.

Signed at the lower right, A. Vollon.

No. 42

JULES ALEXIS MUENIER

FRENCH, CONTEMPORARY

TWILIGHT—A FRENCH VILLAGE

Height, 18 *inches; length,* 15 *inches.*

A small *place* or street corner of a French village is shown, with buildings rising ahead and at the left. Beyond those at the head of the street a green hill, supporting a few slight trees, mounts into the twilight mists. In the foreground the dusk is deeper and a yokel stands there, hands in pocket, before a door in which an old woman in a white cap stands gossiping with him. There is a suggestion of Bastien-Lepage in the canvas. The painter is represented in the Luxembourg.

Signed at the lower right, J. A. Muenier, '89.

No. 43

FRANK MURA

AMERICAN, CONTEMPORARY

THE WHITE CALF

Height, 14 *inches; length,* 21 *inches.*

Some cattle are feeding on the coarse grass that grows between clumps of bushes, in a low hillside field that slopes gently forward and to the right toward outbuildings and a barn partly screened by trees. Across the picture stands a fulvous cow grazing, and from her her white calf is ambling toward the spectator. The artist has made a careful study of the lean cow and the lanky calf, into whose clumsy walk he has put a good deal of expression.

Signed at the lower left, Mura.

No. 44

GASTON LA TOUCHE

FRENCH, CONTEMPORARY

THE GREEN BATH ROOM

Height, 16 *inches; width,* 13½ *inches.*

(Panel)

A painting of quality, both in the color and in the rendering of the nude flesh, to hold the attention of the painter and amateur at once. The elaborate bath room is completely finished in tones of malachite-green, with here and there suggestions of *aubergine*, and the interior of the tub appears purple. In front of the tub a young woman with reddish-brown hair and solid, beautifully modeled figure, is seated, turned to the left, but with her face toward the spectator. She is leaning forward and gazing thoughtfully at the floor, her arms between her knees. Her white drapery has dropped about her feet. The figure is charmingly painted and the play of lights and reflections on the flesh has been a fascinating painter's study.

Signed at the lower left, Gaston La Touche.

No. 45

ALBERTO PASINI

ITALIAN, 1826-1899

INTERIOR OF A MOSQUE

Height, 16½ *inches; width,* 13½ *inches.*

A quiet, dignified picture, of most agreeable color harmonies, the soft gray of the mosque walls linking suavely the rose of a curtain over a lofty window and the emerald-green of a rich fabric ornamenting the lower wall of an embrasure, in which an Arab sits beside an open lattice. Outside the window are seen a few green bushes of a garden. Toward the right, opposite the window, the canvas tends to a half obscurity, within which is discerned a canopied shrine.

Signed at the lower left, "à mon ami Berchere, A. Pasini, 1878."

No. 46

LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

HARBOR SCENE

Height, 13 *inches; width,* 18 *inches.*

We are looking straight away along a quay, deserted in the foreground, populous in the middle distance with people making their way from among the buildings at the right toward a group of working sailboats lined up, side by side, in the river, with their stems against the bulkhead. The lateen yards of the vessels relieve the straight line of the bulkhead coping, and the group of active persons make a picturesque center of interest in the somewhat diversified composition. In midstream at the left the bow of a steamer, her foremast square rigged, is pointed toward the shore as she swings broadside to the spectator. The sky is smothered in cumulo-stratus clouds which leave only a single patch of blue visible in an upper corner.

No. 47

BENJAMIN HAWLEY

AMERICAN, CONTEMPORARY

IN THE CAFÉ

Height, 18 *inches; length*, 21½ *inches.*

The interior of a *café chantant* is depicted, with a variety of life and color, yet with a pervasive indeterminate tone which gives the canvas a certain charm of quality. The usual motley attendance is pictured, watching,—or very largely not watching,—the dancing and singing figures on the small stage. Silk-hatted men, men in evening dress, and long-haired denizens of "the Quarter" are at the small round tables, with women in various attitudes. On the walls one may learn from placards the price of beer and other refreshments.

Signed at the lower left, Benj. Hawley, Paris.

No. 48

ANTONIO MANCINI

ITALIAN, CONTEMPORARY

HEAD OF A YOUNG ITALIAN GIRL

Height, 21¼ inches; width, 15 inches.

Here speaks Italy, with the dashing stroke and clear voice of this free and lively painter, even in treating of the worn and oppressed. The head is that of a young woman of positive Italian type, somewhat faded, with black hair, sunken eyes, and stolid, drawn features, all mercilessly rendered with a facile, truthful brush. She wears a waist of pink and blue stripes with white lace at the throat, and a filmy scarf carelessly drawn across her shoulders. The painting is characteristic of Mancini, but this canvas is rather an unusual one for him.

Signed at the upper right, Mancini.

No. 49

STANISLAS LÉPINE

FRENCH, 1836-1892

THE SEINE—PARIS

Height, 11¾ *inches; length,* 19 *inches.*

(Panel)

A canvas that sings of blithesome life and days, as Lépine's so often do, but quite different from his usual landscape of trees and water. The point of view is on the right bank of the Seine some distance east of the Ile de la Cité, where the truncated spires of Notre Dame rise in the far distance of the central part of the composition, and across the river the domes of institutions of the Latin Quarter. The right bank in the foreground is dotted with industrious people going about their simple daily affairs. One or two have ridden horses into the stream to drink, or to cool them off on a hot Summer day, and some boats are moored near by. The whole landscape is flooded with sunshine, which, golden as it falls upon the sloping bank, silvers the river under the reflections of a sky so massed with white clouds that scarcely a tinge of the blue cerulean is visible.

Signed at the lower right, S. Lépine.

No. 50

ROBERT ALOTT

MARKET IN THE ORIENT

Height, 23¾ inches; length, 14¼ inches.

Before a doorway of a tall mosque whose grayish-yellow walls rise high, a group of sidewalk merchants stand and sit at an angle of the walls, in picturesque, varicolored attire. Scattered among them are vessels and vegetables. Some of the figures carry head or back loads, and a number have gathered at the portal of the building, raised some steps above those on the ground.

An artist not well known here; but the work of a man who knew how to paint.

Signed at the lower right, Robert Alott, 1884.

No. 51

HEINRICH ZÜGEL

GERMAN, 1850-

A NARROW PASSAGE

Height, 13½ *inches; length,* 19 *inches.*

A sturdy ox-team, one animal rather a tawny-white, the other a full, deep red, have hauled a heavily loaded cart over a crest of a road along the side of a hill and are starting on the decline, passing across the picture toward the right. The road is narrow and the pitch steep, and their driver, an elderly man in a blue jacket, stooped but rugged, has gone to their head and steps cautiously beside them. The hill, in the background, shows red earth in the cut made for the road; its top is verdure-clad against a dark and heavy sky.

Signed at the lower left, H. Zügel, München (Munich).

No. 52

GEORGE H. BOUGHTON, N. A.

AMERICAN, 1834-1905

GODSPEED

Height, 16 inches; width, 20 inches.

In the misty blue moonlight, through which the lights of a steep-roofed house on the opposite side of the street shine in dim and yellow glow, a traveller on horseback is seen in front of an inn in the right foreground. The night is cold and the air filled with snow, which thatches roofs and cornices and carpets the ground, well tracked by traffic. The rider wears his greatcoat, but the stout landlady and her buxom daughter who have come out to see him set off on his way make little of the cold. The younger has carried his stirrup cup, and pats his mount's flank as she chats while he drinks the ruby liquid. There is an unusual quality in the snowy winter moonlight, modified by the cross-lights from the inn.

No. 53

HENDRIK WILLEM MESDAG

GERMAN, 1831-

MARINE

Height, 18 *inches; width,* 15 *inches.*

A painting of rich quality in the faithful yet poetic rendering of the water in a rough sea on a windy day. The waves are coming toward the spectator at a slight slant, and among them several fishing boats are plowing along at their vocation, with slackened sail, as they do not need all of the wind. The one in the foreground adds color to the picture with her bright yellow mainsail. The sky is dark and windy but not threatening; more sail are seen in the misty distance, and gulls are keeping the fishers company. It is an unusual Mesdag, infinitely ahead of his unctuous platitudes of which so many are seen. Indeed, Mr. Chase, at first, could scarcely believe it a Mesdag, for this reason.

Signed at the lower left, H. W. Mesdag.

No. 54

T. COSSAAR

ENGLISH

CHURCH INTERIOR

Height, 20 inches; width, 18 *inches.*

A good painting of the interior of a large, Old World church, with broad Norman arches and huge, round, stone pillars; the walls gray, the chairs and woodwork of reddish-brown, and an elaborate mosaic floor. A shaft of light throws the arches at the left into brightness, against a sombre distance obscured as by the fumes of incense. Two visitors in bright colors are inspecting the scene, and Churchmen in black and purple are seated or stand in conversation in the middle distance.

Signed at the lower left, T. Cossaar.

No. 55

THÉOPHILE DE BOCK

DUTCH, 1850-1904

HOUSES AT SCHEVENINGEN

Height, 13 inches; length, 20 inches.

A gray symphony, though full of sympathetic color. Just a long row of low, Dutch houses extending across the canvas, before them a narrow road marked by two or three trees, of wispy foliage, and in the nearer foreground a parallel strip of light green grass. The buildings, steep-roofed and dormer-windowed, ring the changes of gray, their soft tones intermingled with green and maroon and the red of the roof-tiling. Doors are open, an occasional old woman in her cap is seen as an incidental figure amongst the architecture, and chickens in the grass accentuate the air of domesticity which pervades the whole. Back of the line of houses that make the picture the land runs up hill, and the roofs of other buildings rise in fine and broken mass to the church, whose gray spire is outlined against a cloud-burdened sky of lighter gray.

Signed at the lower left, Th. de Bock.

No. 56

WYATT EATON

AMERICAN, DECEASED

LASSITUDE

Height, 21 *inches; length,* 19 *inches.*

A remarkably interesting study, with a fascinating quality in the nude flesh, both in the fleeting, seemingly evanescent color tones of the pearl and ivory surface, and the exquisite modulations of form in the supple torso, and graceful physical abundance. The young woman has seated herself carelessly on a greenish drapery on the floor, her crossed legs projecting to her left, and thrown her shoulders back against suggested cushions of harmonious tone, both arms full extended to share in supporting the shoulders, and leaning to her right but with head thrown still further backward and to the left, in slumbrous relaxation. The light falls full upon the figure, but the poise of the head puts her face in partial shadow under her auburn hair. An admirable study with a strong charm of workmanship which leaves the physical beauty unmarred.

Unsigned, but purchased by Mr. Chase from Mrs. Eaton.

No. 57

ALSON SKINNER CLARK

AMERICAN, 1876-

WATERTOWN IN WINTER

Height, 16 inches; length, 20 inches.

Here the painter has presented a scene over the roofs of a typical American city of the smaller class, in the East of the country, in Winter time. The roofs are snow-covered, tall chimneys rise among them from factory buildings, and from one of the lesser chimneys a red flame shoots upward. The atmosphere is wet and thick, and a cloud of white steam, blown away from the spectator, obscures a part of the townscape.

No. 58

T. COSSAAR

ENGLISH

A HILLSIDE TOWN

Height, 17 *inches; length,* 24 *inches.*

(Water Color)

With the utmost simplicity the artist has got an interesting effect of a crowded city on a hillside above a sluggish stream. The houses and other buildings are all clustered together, rising in irregular tiers and a more or less solid mass from the foreground stream to the crest of the hill, above which the spire of a large church rises against a bluish-gray sky touched with pink. Boats lie in the river, and on the hither bank a boatman approaches the water.

Signed at the lower left, T. Cossaar.

No. 59

ALFRED PHILIPPE ROLL

FRENCH, CONTEMPORARY

A FATHER'S HOPE

Height, 24 inches; width, 17 inches.

(Pastel)

We are asked to examine here an exercise in drawing, in the facile medium of pastel, with a good deal of quality attained in the color, particularly in the flesh of the young mother, with nude arms and breasts and the nude infant she is nursing, and in her reddish hair. She is seated in the grass at the edge of a grove. The father, of considerably more years, is standing close at her side and with his other hand grasps the wrists of his son, a sturdy boy, who, tired from play, leans his head upon his father's arm. An interesting example of work by the President of the New Salon.

Signed at the lower left, Roll.

No. 60

ÉDOUARD MANET

FRENCH, 1833-1883

THE OLD BOAT

Height, 16 inches; length, 25 inches.

A dory and another heavy small boat are lying on a sloping green and sandy bank, between dark, brownish-green buildings, under a gray sky full of movement, with trees here and there, some with the sparse foliage of Spring, some with fuller leafage of a tender green. The boats, perhaps, are just out of cover, preparatory to the season's use. But boats, trees nor buildings mattered to Chase, nor will they to those given to pursuit of the painter attribute in a picture. He only wanted that indefinable, subtle charm—does anybody but an artist, a connoisseur or a true amateur really understand it, or know the true meaning of that characteristic or substance of a painting known as "quality"? This the picture has in a liberal measure, and a painter-like quality worthy of Manet, and it is interesting beyond this in the unctuosity of its surface, while its vigor appeals not only to the painter but to those who like to see sturdy, serviceable boats.

Signed at the lower left, Manet.

No. 61

JEAN FRANÇOIS RAFFAELLI

FRENCH, 1850-

OUTSKIRTS OF PARIS—SUMMER AFTERNOON

Height, 21 inches; width, 16½ inches.

A charming picture of color, life and go, furnished by ordinary people and places. In an open space that the sunlight and the reflections of trees and flowers and bright garments of children have made colorful, some little girls and their dog and an old woman appear, out for an airing. The bent old woman leans down to talk to a tot in red with a lilac cap. Before them a typical young French girl comes forward with a bewildering play of colors in her light dress.

We have elsewhere in this collection a pastel with the quality of oil colors. Here is a painting with the qualities of a pastel, in the rendering of parts of the brilliant foliage and surface growths, and the gown of the young girl.

Signed at the lower left, J. J. Raffaelli.

No. 62

CÉSAR DE COCK

BELGIAN, 1823-

THE STREAM

Height, 18⅜ inches; length, 25½ inches.

Under a gray and mottled sky the trees of a park are seen, crossing the landscape, against the light, a house nestling among them being visible through an opening. A building with a thatched roof stands in the middle distance, under the shelter of a projecting line of taller trees. A lush green meadow where cattle are pastured separates it from the cool stream which crosses the foreground, on which the light plays in many variations; and standing at a fence, an old white horse looks wistfully toward the dwelling.

Signed at the lower left, César De Cock.

No. 63

MARTIN RICO

SPANISH, 1850-1908

THE ITALIAN COAST

Height, 10 inches; length, 28 inches.

Smooth water of an even turquoise-blue comes in from the vast open distance at the left, around a far point, and sweeps to the right along a sloping, wooded and thickly settled shore. In the foreground of sandy hillocks and grass-grown lowlands streaked with small, vagrant water courses, boats of various colors and sizes have been hauled out. On some, men are working, and all about children are playing. White sails dot the blue waters of the sea, dipping but slightly in the gentle Summer breeze.

Signed at the lower left, Rico.

No. 64

ALFRED STEVENS

DUTCH, 1828-1906

HEAD OF A BRITTANY GIRL

Height, 27⅞ inches; width, 19¾ inches.

A young woman of oval face, brown hair, dark eyes and light, even complexion, is seen in head and shoulders facing full front, but not looking at the spectator. She wears a black cape with a straight collar of the same material, tied tightly at the throat with ribbon, and a white lace outdoor cap trimmed with pink bows. Her right hand, raised from the elbow, holds a tall bouquet of garden flowers against her left shoulder, the flowers rising as high as her head. Background of sea and sail, and a gray, clouded sky.

Signed at the upper left, A. Stevens.

No. 65

CHARLIER FAUST GIUSTO

ITALIAN

AN ORIENTAL

Height, 24 inches; width, 20 inches.

The strong face of an Eastern woman, with straight nose, dark eyes and hair and a small mouth, but with full red lips. She is seen in head and shoulders, face turned to her right, her hair unconfined and loosely framing her features. A bit of red at her throat is more intense than the color of her lips, but her apparel otherwise is rich in dark tones and hangs loosely from her shoulders. The face is in warm tones and the eyes, averted, are not lustrous, but they are intense. The background is spotted with bright colors as of brilliant hangings, amid which the dark type of the girl finds a proper place. The canvas presents a mixture of quality in low tones, with high color, as occasionally Mr. Chase himself has done in his pictures.

Signed at the lower right, Faust Giusto.

No. 66

ADOLPHE MONTICELLI

FRENCH, 1824-1886

AUTUMN LANDSCAPE

Height, 27½ inches; width, 20 inches.

(Panel)

An unique landscape composition of imaginative quality. In the foreground is a ravine or the partly dry bed of a shallow stream, which seems to wander irregularly, coming from under an arched bridge in the middle distance. The banks rise somewhat abruptly at either side, that at the right being capped with tall trees, which rise out of the picture, the left bank with lesser and more distant trees. The light, coming from the left, falls on the brown and green and yellow foliage, and the greensward of a part of the ravine, and illumines at the left several figures who have assembled just outside the wood. High at the left appears a patch of sky that has taken the hue of the washed turquoise.

The painting is vastly different from this artist's riotous figure compositions, but it has Monticelli written all over it.

No. 67

W. L. BRUCKMAN

DUTCH, CONTEMPORARY

AMSTERDAM

Height, 19 *inches; length,* 31 *inches.*

(Pastel)

We see in an irregular line extending across the canvas in the rear of a jumble of dwellings and business buildings the tumbledown bulkhead of a partly neglected portion of a seaport town. The houses have the Old World colors, and varied roofs which rise against a gray sky. Some figures are seen near the stringpiece at the left. In the foreground, below, a boy is poling a heavy rowboat, and a man in another rowboat has gone alongside a laden, single-masted freighter, with lateen sail, which has just gone to dock and is lowering canvas.

Signed at the lower right, W. L. Bruckman.

No. 68

GEORGES MICHEL

FRENCH, 1763-1843

OVER THE GREAT MOORS

Height, 20¾ inches; length, 32 inches.

A velvet landscape in a symphony of golden browns relieved by green, under a gray sky, with a moist and misty distance. The canvas deploys a far range of the English moorlands, the hills and valleys plentifully wooded, but with cleared and cultivated fields to be seen also. In the middle distance at the foot of a foreground hill a concealed village nestles, betokened by a church steeple rising among the boughs.

No. 69

JULIEN LE BLANT

FRENCH, 1851-

THE POT HUNTER

Height, 28¾ inches; width, 22⅜ inches.

(Panel)

In the heart of a wood of second growth, a rugged man of strong face and large features has paused where he has overtaken his quarry—some small game, which he is thrusting into his game pouch. He wears a gray slouch hat, stout leather-colored jacket, baggy breeches, and leggings, and holds his gun under his arm.

Signed at the lower right, T. (or J.) Le Blant.

No. 70

EMIL CARLSEN

AMERICAN, CONTEMPORARY

THE BIG BLACK KETTLE

Height, 27 inches; length, 29 inches.

Quality, quality, nothing but quality — a painter's picture—which they, always, must be only thankful to enjoy who have learned how to let the subtle appeal of such still life surface stir their emotions into placid pleasure. In the title is the whole picture, yet who but a painter and those the painters have taught—or those, more fortunate, born with the feeling for these natural effects, of which art is the hand-maiden and interpreter to the general—sees unaided the soft charm and allure of this dull lustre of metal? For emphasis, contrast and relief, there is depicted near by, on the same table, a blue-and-white pitcher and other occasional objects, the pitcher rendered with the same sympathetic and appreciative sense of quality and form.

Signed at the lower right, Emil Carlsen. 1902.

No. 71

W. L. BRUCKMAN

DUTCH, CONTEMPORARY

A VILLAGE ON THE CLIFFS

Height, 24 inches; length, 33 inches.

(Pastel)

A group of houses with irregular roof lines crown the high, grass-covered cliff of a European coast, their roofs brown and blue and yellow under a sky wholly overspread by light gray clouds. Against the steep face of the cliff is to be seen the beginning of a ship, and workmen busily engaged setting her ribs, while others are at work upon a ways alongside. These lead down to the foreground, where the marsh grass of the water's edge is seen, with pools setting in amongst it. Over a grassy mound of the cliff at the left of the houses a flock of birds in flight appear against the sky.

A pastel with the qualities of an oil painting.

Signed at the lower right, W. L. Bruckman.

No. 72

H. VON LE SUIRE

SPRING LANDSCAPE — "VORFRÜHLING"

Height, 29½ inches; length, 37½ inches.

A fresh and fetching Spring landscape, with the joy of the season in its vernal atmosphere and delicate yet abounding color. A broad stream winds between lush green banks, its waters a brilliant mirror for the blue skies, the white cloud billows, the grasses of the shores and the blossoms and tender foliage of the fledgling trees. In the foreground ducks are at home in their element, and the distance is misty with the lure of the early year.

Signed at the lower right, H. von Le Suire, 1899.

Vorfrühling.

No. 73

LOUIS METTLING

FRENCH, 1847-

STILL LIFE—FRUIT

Height, 25¾ inches; length, 39¾ inches.

An excellent still life of very positive quality, not assertive, but so secure, serene and established in its dignity, substance and wealth of color, that it carries the air of authority. The fruit—apples, handsome and ruddy, grapes, a melon and other—whether in basket, dish, or lying loose on the table, is presented with a truth that has sacrificed nothing of the beautiful in color or composition; and the texture, notably that of the chipped blue-and-white porcelain bowl, which holds some of the apples, and the glow of a green hock glass back of it, are remarkably rendered. The background is laid in a dull, rich, neutral tone of brown, into which the distant objects melt or merge, while the light falls full upon the blue and white dish and the fruits nearest it.

Signed at the lower left, L. Mettling.

No. 74

MYRON BARLOW

AMERICAN, 1873-

CONFIDENCES

Height, 32½ inches; length, 27 inches.

Three peasant girls have gathered about a table in a cottage room to exchange confidences and the gossip of the hour. Their costume is uniform—dark waist, white cap and rich, dull red and very full skirt—but the facial type varies. The girl at the right has risen from her chair and leans across the table, on which half her length is extended as she rests on her elbows to get her head closer to a companion. All are very serious over the import of the bit of gossip. A *genre* composition of a quiet, restful and attractive quality, interestingly worked out.

No. 75

J. FRANK CURRIER

AMERICAN (DECEASED)

TUMULTUOUS CLOUDS

Height, 24 inches; length, 36½ inches.

Who has not been impressed by the majesty of tumultuous clouds, as shown in this picture, when aerial forces appear to be in powerful play, under sharp contrasts of light and shadow, with winds aloft and alow? The blue of the heavens is all but hidden by the rushing clouds, which are black and ominous far at the right, and whitened by the sun toward the left, where their motion is still more impressively evident. The landscape of the distance is in dark silhouette against the sky, which near the horizon has a yellow glow, and the foreground is one broad, rolling expanse of lush green meadow.

No. 76

JAMES WILSON MORRICE

FRENCH

LA COMMUNIANTE

Height, 32 inches; length, 46 inches.

A typical broad street or *place* of a French city is presented, the smooth roadway at the left and broad sidewalk at the right both spotted with sunlight amid the partial shadows of the trees and buildings. In the central foreground the little communicant, a small girl in her white dress and veil, whose round face is a juvenile repetition of her fat mother's, comes toward the spectator a step in advance of the mother, who has paused for a word with a red-haired maid carrying a market basket. In the background at both sides of the street are suggested the red-awninged terraces of cafés.

Signed at the lower right, J. W. Morrice.

No. 77

HENRY S. HUBBELL

AMERICAN, CONTEMPORARY

A POET (MONTMARTRE TYPE)

Height, 51½ inches; width, 38½ inches.

One of the low-toned portraits which Mr. Chase and many others like above those brilliant and colorful ones that show sometimes more dash than painting. A man in the prime of life and of a type to be found perennially in Paris, of clean-cut features, but rather dreamy expression, bearded and wearing a soft, wide-brimmed hat, is seated at a white-topped café table. His partly emptied absinthe glass is before him and he is leaning dreamily on one elbow, hand at mouth, the other hand holding a cigarette carelessly at his side. He wears a rolling collar and flowing cravat. The writing materials of the café lie in front of him on the table, and he has allowed his newspaper to fall across his knee. There is a good deal of modelling and warm color in the features and the hands; the rest is kept simple, tending (as ever in the canvases appealing to Mr. Chase, however catholic his appreciation) toward *quality* in the painting.

Signed at the lower right, Henry S. Hubbell.

No. 78

J. FORAIN

FRENCH

A PATIENT FISHERMAN

Height, 57 inches; length, 57 inches.

At the far end of a heavy plank projecting well out over over a river—doubtless the Seine—from the stone bulkhead of the quay, a short, stocky Frenchman sits, high above the water, his feet dangling, steadying himself with one hand and with the other holding in sensitive grasp his fishing-rod and line. His patient, alert dog, almost as amusing as his master, squats near by.

The fisherman is silk-hatted and wears a purple tie, yellow waistcoat and gray trousers. The sun has gone below the horizon, and the warm sunset colors of the clouds are reflected in the smooth current, with shadows of the farther green bank of the stream, whose buildings are becoming obscured in the deepening dusk. Still the fisher sits and fishes, oblivious—a typical French habit; one can see it day in and day out in Paris itself. To a painter, Forain has here attained a lovely quality in the gray water, and the distance suggested between it and the Gallic Walton.

Signed at the lower left, Forain, (with a date).

SECOND EVENING'S SALE

FRIDAY, MARCH 8, 1912

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8 O'CLOCK

No. 79

MARTIN RICO

SPANISH, 1850-1908

ITALIAN CYPRESS TREES

Height, 8 *inches; length,* 5¼ *inches.*

A small but picturesque landscape, deftly painted, with a quality often absent from Rico's work, and little resembling his store pictures. The cypress trees, tall green cones, rise near the spectator against a hill that in the distance, beyond some houses, has taken a violet tone, the apexes of the cones mounting like spires toward a sky of the faintest blue, and the foliage having a velvety aspect.

No. 80

W. GEDNEY BUNCE

AMERICAN, 1840-

VENETIAN BOATS

Height, 7 inches; width, 10 *inches.*

A colorful, impressionistic sketch of rich, luscious tone, picturing imaginatively a neighborhood of Venice. Lights and colors are confused in water and sky, blending in many gradations of red, blue and brown. In the left foreground tall-masted boats raise their colored sails toward the sky, which seems in patches to be rosy in sympathetic hue. Beyond, in the distance, other sailing boats are indicated in vaporous mists.

No. 81

J. H. TWACHTMAN

AMERICAN, 1853-1902

BOATS

Height, 4¼ inches; length, 8 inches.

(Panel)

A small sketch, on a panel, of boats and water and a lane with growing things on it, and something like dock or pier construction work, but which resolves itself not into any material elements, but into an ensemble of color—a chromatic titbit for the sensitive eye; a painter's flight, in which he was prodigal of quality for his own amusement or professional satisfaction.

No. 82

GEORGE INNESS

AMERICAN, 1825-1894

LANDSCAPE

545

Height, 8½ inches; length, 7¾ inches.

An Inness that would have met the demands of the tonalists; but it is better—it is an Inness. A vivid impression of a windy day, when the sky was boisterous with swirling cloud masses of grayish-white—some near the horizon just tinged with a faint rose. Against the sky a leaning tree on the border of a copse; a calf sheltered there, and for the rest, merely the browns and greens of a moorland, a half-wild acre, but with an indefinable quality running through it all that sounds Nature's notes of music in the fields.

Signed at the lower right, G. Inness.

From the sale of J. Scott Hartley, Mr. Inness's son-in-law.

No. 83

EUGÈNE FROMENTIN

FRENCH, 1820-1876

MOONLIGHT—ARAB ENCAMPMENT

Height, 5¾ inches; length, 4 inches.

(Panel)

A painting with the ever-enticing attraction of moonlight, with dim suggestions of mysterious Arabs in the shadow of their tent. The moon is full and the white orb is seen half way up the blue sky, having risen above the grayish horizon clouds. No tree nor permanent habitation is visible in the flat, deserted country, but in the foreground the Arab has pitched his tent and built a campfire, and the forms of men and animals on the ground are rather hinted at than perceptible.

Signed at the lower right, Eug. Fromentin.

No. 84

ALFONS SPRING

GERMAN

GIRL WITH JUG

Height, 10 *inches; length,* 6 *inches.*

A sturdy peasant girl of heavy face and double chin, with color in her cheeks, is shown at full length, standing, and seen in profile. She wears a black bodice with white sleeves rolled up to the elbow, and a pink skirt of peculiar color quality, against which she is holding a gray stone jug. In the effect of the lights in the colors of the skirt and jug and on the girl's heavy, bare arm, one may see the attraction to the painter in this sketchy yet solid professional note.

No. 85

ALFRED STEVENS

BELGIAN, 1828-1906

HEAD OF A YOUNG WOMAN

Height, 8⅜ inches; width, 6¼ inches.

(On Metal)

A sketchy portrait of a young woman seated in a high, round-backed armchair upholstered in red. She faces the right, turned three-quarters toward the spectator, at whom she looks directly and smiles. Her hair, partly fallen loose over her high forehead, is for the rest dressed in an elaborate mound high on top of her head. She appears in a low corsage with a light, filmy shoulder-covering of white with some black and red embroidery.

Signed half way up at the right with monogram, A. S.

No. 86

WILLEM MARIS

DUTCH, 1844-1910

IN HOLLAND

Height, 5¾ inches; length, 12¾ inches.

In a broad, level field, rich with moist, luscious grass, a herd of cows are grazing. The field extends across the canvas, interrupted in the left foreground by a bunch of tall weeds, which seem to mark the boundary of a pond. The cows, near by, black and white and red and white, are feeding in various attitudes. Beyond the field are seen the buildings of the neighboring hamlet, and the whole is bounded by a slightly higher, tree-covered stretch of land under a low horizon of even, gray clouds.

Signed at the lower right, W. Maris.

No. 87

STANISLAS LÉPINE

FRENCH, 1836-1892

LANDSCAPE

Height, 5 inches; length, 12½ inches.

(Panel)

This sketch on a panel, at once so small and comprehensive, has the attraction of simplicity and suggestion, with little of detail. The foreground is taken up with a bight of water, whose surface is gray and white with the reflections of the billowy clouds which are seen in the distance, beyond the lowland that borders the small bay. Houses and factories are built on this low strip of the middle distance, and beyond them afar off is a line of blue hills.

Signed at the lower right, S. Lépine.

No. 88

ANTOINE VOLLON

FRENCH, 1833-1900

LANDSCAPE—DIEPPE

Height, 8½ inches; length, 10½ inches.

Little more than a sketch it seems, yet charged with the essentials of a complete picture. A lovely sky, whose abundant white curtain cannot suppress the clear blue beyond, looks down upon a waterside town, whose buildings are silhouetted against it. They are full of color, and their irregular mass has strong and suggestive attraction. In the foreground an arm of the sea shows subdued reflections of the buildings and sky, with peasant women on the nearer bank and at the right sailboats hauled out on the sands, awaiting the next high tide. Small in dimensions, the painting is big in all else; a picture of rare quality.

Signed at the lower right, A. Vollon.

No. 89

ANTONIO MANCINI

ITALIAN, CONTEMPORARY

ITALIAN BOY

Height, 11¾ *inches; length,* 7½ *inches.*

A panel sketch of attractive quality and low tones. A small Italian boy of agreeable face is seated on the ground, facing the right, his legs bent at the knees, bringing his feet in their clumsy shoes into the foreground. His face is seen in profile under his dark, tousled hair. He wears a loose white shirt, open at the neck, and black trousers. It is such a long way from some small Italian boys we have seen painted, here—frequently painted, here—that it makes one forget them and restores confidence in the race. A stunning bit of painting.

No. 90

FRANS COURTENS

BELGIAN, 1853-

LANDSCAPE — TREES AND YELLOW LEAVES

Height, 7 inches; length, 12 inches.

A painting of sunshine falling upon yellow leaves and green grass and pink and yellow flowers. The scene is in a landscape wooded, but with open spaces where the grass is green, and others where flowers spring up. In the foreground trunks of trees are seen against the light, which beyond them brightens a sloping bank and nearer by casts shadows over and around the waters of a pool amid the flowers.

Signed at the lower left, Frans Courtens.

No. 91

ÉMILE LAMBINET

FRENCH, 1815-1878

LANDSCAPE

Height, 7⅜ inches; length, 13 inches.

(Panel)

Under a fair sky of light blue, and plentiful white clouds, appears a heavily wooded French landscape, with a clearing in the foreground which separates a buff-gray cottage with red thatched roof from a stream that borders the woodland. All is in the full, abundant growth of Summer, the grass a lush green, the foliage of the rounded tree tops rising in varied tones against the bright and cheerful sky. In the prodigality of the well-watered soil the brook itself is overgrown with tall rushes, save for an open, partly cleared pool, where a peasant squatted on the bank in the left foreground is fishing.

Signed at the lower left, Lambinet.

No. 92

ANTOINE VOLLON

FRENCH, 1833-1900

FISH

Height, 9 inches; length, 12⅞ inches.

It would be difficult to believe without seeing it that so much of attraction, of charm, could be put into so simple a painting of two fish. They lie on a table as though fresh from the water, one with its back to the spectator, the other reversed and posed partly over the first one, its silver underbody yielding the high light and being partly reflected along the first one's glistening brown back. Realism is carried into the poetical, but above all here is painting, the simple, alluring brush-work of a master.

Signed at the lower left, A. Vollon.

No. 93

ADOLPHE MONTICELLI

FRENCH, 1824-1886

THREE GIRLS

Height, 12¼ inches; length, 8 inches.

(Panel)

In this picture both the figures and faces are developed a little farther than is customary with the artist, and each and all are made highly expressive. And with this clearer definition of personal expression and emotion the painter has given a wonderfully rich and colorful picture. The three girls are seen against a wood background of blue depths, the overhanging leaves above their heads being yellow and green and sharing in the light which falls full upon the girls themselves. The costumes are rich in golden yellow and many colors. One girl, seated, is admiring a bracelet, while the others, looking on, share her interest in the jewelry.

Signed at the lower right, Monticelli.

From the William Burrall Collection, Glasgow.

No. 94

ALBERT MOORE

ENGLISH, 1840-1892

COURTSHIP

Height, 12 inches; width, 10 inches.

A young woman with reddish hair, which falls down her back, and wearing a white gown with sloping shoulders and bell skirt, stands at the border of a wood, placing a newly plucked flower within her belt. She looks down at a brown-haired man in careless attire, who is lying at her feet in the grass, his back toward the spectator, among white and red flowers which are growing there in profusion. Taller flowers are blossoming in the sun in front of the line of the wood. A pre-Raphaelite canvas.

Signed at the lower right, Albert Moore.

No. 95

AUGUSTIN THÉODULE RIBOT

FRENCH, 1823-1891

HEAD OF A WOMAN

Height, 11¾ inches; width, 8¼ inches.

A portrait of heavy features, but very interesting—physically expressive—in free brush-work and of a quality which captured the artist in Mr. Chase; the whole boldly and directly brushed in. The subject is a peasant woman, neither young nor old, shown head and shoulders, her face inflamed, turned three-quarters to the spectator and looking downward. Her black headdress is fastened with a white knot.

Signed at the lower left, A. Ribot.

No. 96

J. H. TWACHTMAN

AMERICAN, 1853-1902

A VENETIAN CANAL

Height, 13 *inches; width,* 9 *inches.*

(Panel)

With the utmost simplicity and the minimum of color the artist has pictured a canal leading away from the spectator, with a bridge crossing it in the middle distance, between tall buildings, and a tower beyond it rising toward a pale blue sky. Near a stairs at the right a gondola is moored against the wall.

Signed at the lower left, J. H. Twachtman.

No. 97

ÉMILE VAN MARCKE

FRENCH, 1827-1890

CATTLE GRAZING

Height, 13¼ inches; length, 10½ inches.

Beyond a pond through whose gray water the rushes push up here and there, a number of cows are feeding from the grass along the border of a grove and in a field at the right. The field, away from the shadow of the trees, becomes yellow in the sunlight, and the sky above it has mounds of white and gray clouds. Below and between them thin veils of the cloud vapor make the rest of the sky a very pale blue. Near the cows a peasant woman is standing.

Signed at the lower left, Em. van Marcke.

No. 98

ANTOINE VOLLON

FRENCH, 1833-1900

STILL LIFE

Height, 9½ *inches; length,* 13 *inches.*

A golden canvas with a dark background out of which seem to come from mysterious obscurity the brass dish and its neighboring pitcher. The color is stunning in its quality and brilliance, and the light from the glowing surface is reflected upon the table, making the dish appear almost as a source of light, or self-luminous.

Signed at the lower left, A. Vollon.

No. 99

JULES DUPRÉ

FRENCH, 1812-1889

MOONLIGHT LANDSCAPE

Height, 9½ inches; length, 12½ inches.

The artist has chosen a group of characteristic French cottages and barns in the country as they appear in a brilliant moonlight, with none of the blue-green hue which moonlight canvases so often exhibit. Here the thatched roofs are mellowed and the trees blend their foliage with the tones of the roofs, bushes and grasses around them, but each is pictured as retaining some of its familiar aspect, in hue as in form. The sky is peculiar in its contrasts of luminosity and somberness.

Signed at the lower right, J. D.

No. 100

A. L. BARYE

FRENCH, 1795-1878

LANDSCAPE

Height, 9 inches; length, 12½ inches.

A rare painting by the master of animal sculpture. Here is just a rugged, rocky hillside, sloping forward and to the right, but charged with atmosphere and the feeling of the sterner picturesque. The rocks, gray, brown or red, and purple and green, are scattered in tumbled and broken masses over the face of the hillside. Among them, in the foreground, ferns are growing, and at the crest of the hill low bushes, touched with Autumn color, raise their modest branches before a dull, gray sky. On a sunlit path up the slope, among the rocks, a stag lies, resting but alert, clear of the boulders.

Is it fancy that with half-closed eyes sees amid the rocky outlines suggestions of animal forms, or was Barye possibly unconsciously guided in that direction in his painting?

Signed at the lower left, Barye.

No. 101

ANTON MAUVE

DUTCH, 1838-1888

GIRL KNITTING

Height, 15½ inches; width, 10½ inches.

A Dutch peasant girl of heavy, stolid features and type, stands before a mass of green vines and bushes, knitting or mending a long, reddish-brown stocking. She is in the sunlight, facing the spectator, her bare feet thrust into clumsy *sabots*. There are many variations in the green tones of the leafage, in the sunlight and the shaded interstices of the leaves, and the artist has been attracted by the problem they presented against a deep blue sky, with the figure, though prominent, yet a foil for the color study. The figure nevertheless is easily done, comfortably posed, and solidly rendered in quiet tones.

Signed at the lower left, A. M.

No. 102

LOUIS METTLING

FRENCH, 1847-

THE POTTERY MERCHANT

Height, 12½ inches; length, 16 inches.

A rapid, colorful and effective sketch of a crude, open-air market place, with various figures, buildings and features of the landscape suggested, but only the central figure carried far—that of a peasant woman seated in the midst of a group of pottery jars. Her smooth black hair is bound to her head with a white kerchief, and she sits facing the spectator, holding in her lap a reddish-brown earthenware jar, with other potteries about her feet.

Signed at the lower left, L. Mettling.

No. 103

BERNARDUS JOHANNES BLOMMERS

DUTCH, 1845-

CHILDREN PLAYING ON THE SEASHORE

Height, 12 inches; length, 15 inches.

4/32

(Water Color)

The blue sea fills the picture from a high horizon, which leaves but a strip of light gray sky visible, to the middle distance, where it rises in gentle breakers that roll toward the spectator and dissipate themselves in rippling lines of foam on a flat, sandy beach. Here a solemn infant in a blue dress and broad-brimmed straw hat is seated, watching two older children in red, blue and gray garments, who are wading in the wavelets that have come farther up the beach in the immediate right foreground.

Signed at the lower right, Blommers.

No. 104

LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

THE BATHING HOUR

3 0 0

Height, 9 inches; length, 15½ inches.

A vague but effective sketch of a bathing resort at the seashore, with a crowd of people at the beach and a marvelous sky. The sky's indefinite tint, 'twixt green and blue, seems to have spell-bound the artist, who has painted it faithfully and vigorously. Against it, over the green water, he has pictured various white sails in the distance, the scope of vision being interrupted by white bathing houses on the sandy shore of the foreground. The figures here are merely suggested, but in color and attitude they reflect tellingly the Summer resort life.

No. 105

ALFRED STEVENS

BELGIAN, 1828-1906

A DAYLIGHT MOON

Height, 13½ *inches: width.* 10½ *inches.*

(Panel)

A canvas of peculiar fascination and a curious brilliancy, though puzzling. It is full daylight, yet the crescent moon is a pale yellow and the tips of the low horizon clouds are taking on a sympathetic color tone before sunset. The sky aloft is a beautiful cerulean, with the faintest of vaporous veils before it, and the water is a pale turquoise with deepening tones near the shores. The beholder looks upon a bay bounded in the right middle distance by a sloping point of land dotted with red-roofed cottages, its summit green. In the immediate foreground a bit of shore with weed-grown rocks appears, and in the foamy water of the gently-breaking waves, well in shore, men and women bathers, capped and hatted, in voluminous red, blue and black costumes, are seen waist high in the water. Off shore is a white sloop and in the distance are other sail and a steamer putting to sea.

No. 106

FRANÇOIS SAINT BONVIN

FRENCH, 1817-1888

LA BRODEUSE

Height, 16¼ inches; width, 12¾ inches.

In a plain and bare room, with low wainscoting and gray walls, with the light falling from overhead at the left, a young woman is working at her embroidery over a low stretcher. She is clad in a simple olive gown, with a broad white collar; her hair is bound in a narrow red ribbon, and she wears a black apron. She is seated facing the left, her colors at her hand, looking intently at her work, her fingers seemingly just taking the next stitch—the embodiment of patience and industry.

Signed at the upper right, F. Bonvin, 1857.

No. 107

FERDINAND VICTOR LEON ROYBET

FRENCH, 1840-

HEAD OF A YOUNG MAN

Height, 13¾ *inches; width,* 10¾ *inches.*

A sturdy youth of large, complacent, yet determined features, is pictured half-length, standing facing to the right, his head turned front and eyes gazing quietly at the ground. The bold forehead is strongly modeled, all the features are large and full, and the skin is of hardy color. He wears a dark, belted jacket, and a broad, square lace collar, loosely fastened at the throat. A quiet, serious painting, not at all resembling the artist's brilliant, popular, shoppy cavaliers.

No. 108

JOSÉ VILLEGAS

SPANISH, 1848-

THE GUARD

Height, 16 *inches; width*, 10 *inches.*

(Water Color)

Standing before a tessellated pillar in which blue tones prevail, a Spanish halberdier facing to the left turns and looks full front, as he leans against the column, one foot carelessly crossed over the other. His right hand extended from his shoulder clasps the staff of his pike, as its handle end rests on the floor. He wears a buff leathern corselet and carries much color in his apparel.

Signed at the lower right, Villegas.

No. 109

LUCIEN ALPHONSE GROS

GERMAN, 1845-

THE SLEEPING SOLDIER

Height, 10¾ *inches; length,* 14½ *inches.*

Just outside a wooden door, before a heavy stone foundation wall—possibly of an inn—a big man in drab breeches and buff coat with slashed sleeves, which reveal blue silk, has thrown himself at full length on the ground, his green cloak doubled under him for mattress and pillow, to sleep off the effects of too copious potations. His broad hat has been pulled down over his face to screen his eyes from the sun, without concealing his strong features. Arms and hands are relaxed in the heavy slumber, and a broken loaf of bread and an overturned gourd lie beside him where they fell.

Signed at the lower left, L. Gros, 1882.

No. 110

FERDINAND VICTOR LEON ROYBET

FRENCH, 1840-

THE YOUNG MUSICIAN

Height, 16 *inches; width,* 12¾ *inches.*

One of Roybet's early works and a delightful portrait, not one of his familiar shop pictures. A serious young man of agreeable features is shown in head and shoulders against a dark green background, thoughtfully studying a roll of music which he steadies with an easily drawn and modeled hand. He has full lips and red cheeks. His eyes are directed downward and the expression of the face is one of quiet purpose. He wears a reddish-brown cloak, a white scarf loosely tied under a white collar, and a low hat with a flat, rolling brim. The portrait, though of a boy, has an air of distinction as a painting; the pigment has aged in mellow tones, and the whole has a quality which appeals to the painter and the picture-lover alike.

Signed at the upper right, F. Roybet.

No. 111

ANTOINE VOLLON

FRENCH, 1833-1900

LANDSCAPE

Height, 13 *inches; length,* 16 *inches.*

A green and grass-grown bank slopes down from the right, its top and slope supporting trees with massy foliage, which shelter dwellings and outbuildings, to a river. At the foot of the bank, where the brown earth is undercut below the green herbage, a punt is moored in the gray-white stream, and figures in red and black costume are perceived along the shore line, which in the middle distance swings to the left. There it changes from the verdant surroundings of a residential section to a business quarter, with warehouses and distant spires, under a light blue sky, with occasional drifting bunches of grayish clouds. Possibly the city is Antwerp.

Signed at the lower right, A. Vollon.

No. 112

ANTOINE VOLLON

FRENCH, 1833-1900

FISH IN THE MARKET

Height, 12½ inches; length, 18½ inches.

A mess of fish are lying on a bed of reeds on a table of an indistinguishable market place, just as they have been dumped out of the fisher's basket, which stands beside them. The blue and gray bodies are still supple, though inert, the white bellies, with their light reflections presenting the only bright spots in a canvas of low, rich, unctuous tones.

One may see in this canvas some measure of the inspiration which, working through the owner of this collection, has produced what are in no sense imitations, but equally distinguished presentations of humble but fascinating piscatorial motives.

Signed at the lower right, A. Vollon.

No. 113

ALEXANDRE CALAME

SWISS, 1810-1864

LANDSCAPE

Height, 10½ *inches; length,* 15 *inches.*

A round-topped hill rises in the center of the composition, a road and a wandering path winding about it. It is thickly grass-grown, and cattle are pasturing on either side of it. In the foreground are lying some rotting trunks of pollarded trees that have been cut down, and at the left appears the corner of a building.

Signed at the lower left, Calame.

No. 114

ANTON MAUVE

DUTCH, 1838-1888

SHEEP

Height, 12 inches; length, 15 inches.

Here is a free and rapid sketch, with all the life of a sketch and the effect of a finished picture. A drove of sheep are massed together, crowding one another, but grazing in nibbles the while on a level plot in front of a sand bank which rises to a grass-crowned hill. Behind the sheep the shepherd boy leans on his staff, and back of him on the side of the hill two figures sit, obscured in the gathering shadows.

Signed at the lower right, A. M.

No. 115

FLORENT WILLEMS

BELGIAN, 1824-1905

LADY IN WHITE SATIN

Height, 15½ *inches; width,* 11¾ *inches.*

This painting, quite different from the general character of the collection, is regarded by Mr. Chase as a particularly fine example of the painter. In fact, he has said that he knew of no better one. A tall lady is shown standing and facing to the left, her head turned full to the spectator and tilted over her left shoulder. Her eyes are directed toward the floor, where a small pet dog, wearing a pink ribbon, is walking on its hind legs at her feet. She is clad in a smooth and shining white satin gown, with short train and loose half-sleeves, with deep, turned-back cuffs and turned-back collar. She stands before some elaborate curtains, whose dominant color is maroon, with intricate bordering and alternating stripes, and is drawing aside one of them, where another little dog looks inquiringly through to another room. The dress reflects many lights and exposes a rich sheen in its pearl-gray hue.

Signed at the lower right, F. Willems.

No. 116

PAUL JOSEPH CONSTANTINE GABRIEL

DUTCH, 1828-

CHILDREN AT THE SHORE

Height, 13 *inches; length,* 16 *inches.*

In a canvas that preserves quality in a high key, the artist has depicted an Old World seashore landscape full of life, brightness and cheer. An arm or inlet of the green-blue sea puts in from the left, separating the low, sandy beach of the foreground from a bit of similar beach in the middle distance, back of which the land rises to a low bluff, where a group of houses cluster. On both beaches and in the inlet children in gaily colored dresses, their skirts and little breeches rolled up for wading, enliven the scene, the whole bathed in sunshine under a brilliant blue and white sky.

Signed at the lower right, I (?) Gabriel.

No. 117

JAMES TISSOT

FRENCH, 1828-1906

AT THE WINDOW

Height, 16 inches; width, 7 inches.

(Panel)

A narrow bit of the corner of a paneled room is shown, with a window in each wall, their casements abutting at the corner. They look out upon a bower of trees and flowering vines, all but the blossoms of a deep green, and rising so high that no sky is seen. One sash is raised and a light complexioned, fair-haired young matron of ample figure has seated herself on the windowsill to enjoy the scene and the air. She leans against the corner, facing the spectator, her head turned to her left as she gazes out of doors, one jeweled hand against her hip. She is clad in black, with white lace at her throat, a red bouquet at her breast, and she has pulled up an armchair on which to rest her feet, one of which discloses a robin's-egg blue stocking.

No. 118

ABBOTT HENDERSON THAYER

AMERICAN, 1849-

HEAD OF A WOMAN

Height, 16¾ *inches; width,* 14 *inches.*

A serious woman, with character in her features and lineaments, is shown in head and shoulders, facing to the right, her head turned three-quarters toward the spectator. The light falls full upon her face, with special strength on her high, white forehead, from which her brown hair is rather primly brushed back, though allowed to curl loosely behind the ear. The thoughtful brown eyes are set somewhat deep in their sockets, and the thin, pale lips are rather tightly compressed, while a gentle color suffuses her cheeks. She wears a bluish-green waist and a high white collar, concealing the whole of her throat. The head is loosely and simply painted, in a manner bound to make an appeal to admirers of Thayer's work.

Signed at the lower right, Abbott H. Thayer.

No. 119

VAN D. PERRINE

AMERICAN, CONTEMPORARY

THE FLOWER MARKET IN WINTER, NEW YORK

Height, 19 *inches; length,* 15½ *inches.*

A complicated mass of buildings, bushes and trees, simply painted in the atmosphere of a Winter day. The day is dark, and the distant street misty in the dull light, but the snow-covered foreground and market roof brighten the picture, which is further enlivened by touches of blue and red in the carts and the blankets of the horses at the curb. Elsewhere the tones are low and dull, in keeping with the sombre day.

Inscribed at the lower left, "To W. M. Chase, from Van D. Perrine."

No. 120

ANTOINE VOLLON

FRENCH, 1833-1900

FLOWERS

Height, 18¾ inches; width, 14½ inches.

In an ovoid vase of gray tone and plain surface a crowded bouquet of simple flowers from an old-fashioned garden—red and purple and white and pink, and so on—with greens interspersed—rises to a height greater than that of the modest vase and falls gently over the vase's shoulder. About the foot of the vase softer and richer colors, red and golden, appear in some fruits lying on the table, among them being noticeable the translucence of the white grape.

Signed at the lower right, A. Vollon.

No. 121

FRANK BRANGWYN

ENGLISH, CONTEMPORARY

A GROUP OF ARABS

Height, 18½ *inches; width,* 15½ *inches.*

In a busy public square of an Oriental town half a dozen turbaned Arabs have gathered in a half circle in the shade or shadow of an unseen building—or possibly an awning—all interested in what one of their number, a sidewalk merchant, has before him. The painter has been interested in studying their types and varied facial expression, and has given us a striking transcription of their emotions as reflected in their diverse lineaments—from stolidity and dull smiles to an awakening, intelligent interest in the disclosures of the center of their attraction. Back of them in strong sunlight innumerable figures are suggested in the populous market place, and from the middle distance a dignified bearded man in a turban and cloak is observing the foreground group.

Signed at the lower left, F. B., '96.

No. 122

W. L. BRUCKMAN

DUTCH, CONTEMPORARY

DUTCH LANDSCAPE

Height, 13 *inches; length,* 17 *inches.*

Here is shown a patch of low and level country, the fields cut up into the more or less checkerboard strips which are seen in some European garden lands, their colors varying with the growths they sustain. In the center of the middle distance is an artificial quadrilateral body of water, part of one of its banks bordered by pollard willows. Beyond lies the town, with its red roofs and square-towered church, under a sky of the palest robin's-egg hue along the horizon, above which gray cloud masses mount toward the zenith.

Signed at the lower right, W. L. Bruckman.

No. 123

GEORGE H. BOUGHTON, N. A.

AMERICAN, 1834-1905

A DANCING GIRL

Height, 22 inches; width, 13 inches.

(Panel)

A delightful sylvan vision of light and airy grace, though with no want of substance, either. A tall, fair young woman of robust charms is clad in a flowing veil of filmy lace, which takes the color of the pink flesh before the figure, and as it flies behind her shimmers in its transparency with the green of the fresh, humid grass on which she dances. Resting firmly on one foot, she poises the toe of the other on the turf before her, as she faces the left, three-quarters front. Her arms are extended full length above her head, supporting there folds of the veil, and she has flowers in her golden hair and a single jewel in her girdle. Back of her are the deep, suggested mysteries of a wood, and above her the sky is of the rich blue of lapis-lazuli.

No. 124

ADOLPHE MONTICELLI

FRENCH, 1824-1886

A FÊTE

Height, 13¾ *inches; length,* 19½ *inches.*

510

(Panel)

A happy riot of color. What dreams, what visions a man must have to see in the mind's eye such a chromatic effulgence, glorious in itself, in which the essential human figures—women, always women!—seem almost incidental to the splendor of the pigmentary illusion! Here, before the suggested mystery of a deep wood, half a dozen of Monticelli's swaying visions of female loveliness and sartorial brilliance are amusing themselves at the base of a huge urn of flowers, the light falling full upon them at their revels. Of the two principal figures at the center, one wears a brilliant red gown, with full train, whose folds reveal its color in a variety of tones; the other, in a reddish-brown robe with cream-white front split by a long red sash, appears to be holding what may be a gay-plumaged bird out of her friend's reach.

Signed at the lower left, Monticelli.

From Dowdeswell & Dowdeswell, London.

No. 125

CAROLUS DURAN

FRENCH, CONTEMPORARY

HEAD OF WOMAN

Height, 18 *inches; width,* 14 *inches.*

Rather a stout young woman is shown in head and shoulders, facing to the left and seen in profile. She has a heavy mass of dark brown hair, with reddish lights in it, which projects over her forehead and in its loose "do" conceals her ear. About her neck is loosely tied a pink scarf, and her brown jacket is open at the chest, revealing a white waist with greenish suggestions. Her somewhat heavy features are in a marked repose, and she gazes steadily and thoughtfully before her.

Signed at the lower right, Carolus-Duran, New York, '98.

No. 126

LOUIS METTLING

FRENCH, 1847-

COMFORT OF THE SCRIPTURES

Height, 18¾ *inches; width,* 12¾ *inches.*

An elderly woman, with firm, thoughtful features and expression, is seated in a carved wood chair, facing three-quarters to the left, but with head turned full toward the spectator. She is seen at full length. On her lap is a large illuminated Bible, wide open, her knotted hands affectionately caressing the leaves. She has paused in her reading to ponder a passage, her eyes directed toward the floor a little way off in reflective gaze. Her old reddish-brown skirt is matched in color by her cap, whose strings hang loosely over her shoulders. Her waist appears gray under the influence of reflected lights; she wears a white kerchief loosely knotted at the chest, and the lap of her skirt is thriftily covered with a light apron. A quiet painting of interesting quality and strong content.

No. 127

WALTER C. HARTSON

AMERICAN, 1866-

THE PUMP

Height, 20 inches; length, 16 inches.

A broad path runs down a grass-grown courtyard, leading past an old wooden pump to two thatched-roof brick cottages, one at the left, the other crossing the picture and bounding the courtyard and the view. On a hedge before this cottage an old woman is spreading linen to dry in the sun, and other articles are bleaching on the lawn under some tall, scrawny trees in early Autumn foliage.

Signed at the lower right, Walter C. Hartson.

No. 128

EUGENE PAUL ULLMAN

AMERICAN, CONTEMPORARY

ON THE BEACH AT DIEPPE

Height, 14 *inches; length,* 19½ *inches.*

(Panel)

A canvas full of color and sunlight—just a bit of the open air at the seashore. The rocks and sands of the great beach of the foreground are luminous and almost iridescent in the multiplicity of their coloring. In the middle distance irregular lines of waves roll in and break in white and green—beyond them a wide reach of the Channel, under a pale and even sky. On various parts of the beach children in bright Summer clothing are at play—notes of joyousness in the brilliant atmosphere.

Signed at the lower left, Eugene Paul Ullman.

No. 129

J. FRANK CURRIER

AMERICAN (DECEASED)

IN SERIOUS MOOD

Height, 20 inches; width, 16 inches.

This is a portrait of a very old-fashioned looking and preternaturally solemn small boy. The gifted artist was in Munich with Mr. Chase. The boy, in a dark coat and a white, rolled-over collar, is seen in head and shoulders, facing to the right. His head is turned three-quarters to the spectator, at whom Master Solemnity looks soberly and intently, almost with a look as of rebuke for injury done, or at least felt, in the mysterious young mind. He has red cheeks and yellowish hair, and the head is interestingly modeled. It is a low-toned canvas, with all interest concentrated in the head, and a background which seems to be only of atmosphere.

No. 130

GEORGE INNESS

AMERICAN, 1825-1894

SHAWANGUNK MOUNTAINS

Height, 14 *inches; length*, 21 *inches.*

An unusual Inness, but written all over with his name and his feeling for Nature. At the left some light trees screen the landscape, the sunlight filtering among their leaves. Thence to the right sweep the far mountains, their green tops, broad and level, seen against a sky of robin's-egg blue with gray clouds, and bounding a green, sunlighted valley. On a nearer hillside there is an outcropping of rock in a huge boulder. It is a painting of quality and subtle tones, in the rich landscape and clear air.

Signed at the lower left, G. Inness.

No. 131

GEORGE H. BOUGHTON, N. A.

AMERICAN, 1834-1905

LOITERING

Height, 12 inches; length, 23¾ inches.

(Panel)

Apparently a painting which has preserved its original title—which not all pictures do—and a good Boughton, too. On the back of the panel is written, in ink: "Loitering. G. H. Boughton, London, 1872." In a grass-grown dell sheltered at either side by bushes and low trees, and at the back by a rising, irregular open country, a group of people are picnicking toward the end of an Autumn day, when the shadows are beginning to thicken. At the left in the foreground two small girls with a bottle and bowl, who seem to have been sent for water, are loitering in the shade of flowering bushes, whose blossoms they leisurely pluck.

Signed at the lower right, G. H. Boughton, 1872.

No. 132

ANTOINE VOLLON

FRENCH, 1833-1900

PORTRAIT OF ROSA BONHEUR WHEN YOUNG

Height, 21 inches; width, 17 inches.

This portrait, which is of the same period as the head of a man by Vollon which hangs in the Luxembourg, shows the young Miss Bonheur with sober features, yet half-smiling, too, in a quiet, reserved and self-contained way. She is shown head and bust, and turned slightly to the left, but with her face full upon the spectator, her eyes directed slightly downward. The face is thoughtfully modeled and the features are refined; they are not the heavier ones familiar in presentments of her later years. She wears, though not unamiably, an expression of slight aloofness. The hair is simply dressed, and she appears in a dark cloak with a loose white collar, and a green tie adjusted in a plain, square-end bow, against an olive background. An interesting contrast, this portrait, in its black directness, with the luscious still lifes which came later from Vollon's brush.

Signed at the lower left, A. Vollon.

No. 133

LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

A BATHING RESORT

Height, 14½ inches; length, 23 inches.

In this early canvas Boudin is seen in very different manner from that with which his name is associated through the freer work of his later years. In depicting an assemblage of people on the beach at a bathing resort he has been almost photographic in the placing of them. In varied costumes of the period and colors of Joseph's coat suggestion—at any rate, they are many—men, women, and children with their *bonnes*, sit or stroll on the beach near lines of bathing machines. It was the day of the hoopskirt. Some of the figures and the quality of the costumes are suggestive of Alfred Stevens. A stiff breeze is blowing, and while bright sunshine falls upon beach and people, the sky to windward is overcast, and an elderly man, with whiskers, directs attention to the approaching storm.

Signed at the lower right, E. Boudin, 1864.

No. 134

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH, 1804-1886

HEAD OF A WOMAN

Height, 21½ inches; width, 16½ inches.

A head that at first glance or suggestion might have been by Diaz. A fair-complexioned young French girl, whose blond hair is warmed and lighted with red, is facing the spectator, her head turned slightly to her right so that she looks beyond him, pensively, as into space. She is seen head and bust and wears a filmy gown of blue, which hangs loosely about her shoulders, revealing the neck. Her hair is garlanded and her head is framed in a bower of flowers and trees, befitting the eyes, which seem to see far-off visions, and the dreamy expression and pose. Purchased from the Isabey sale, and bearing at the lower right the stamp in red, "Vente Isabey."

No. 135

JULES BASTIEN-LEPAGE

FRENCH, 1848-1885

COURTSHIP

Height, 20½ inches; width, 18 inches.

This canvas presents itself as a first conception of a larger picture, and therefore in the nature of a sketch, though in parts it is apparently carried as far as the artist had intended to carry it. It is a yokel courtship, but not the less interesting for that. The awkward young man's sandy hair is matched and bettered in the feminine red (which is little more than blond, after all) that falls in knotted "pigtail" braids between the girl's solid yet supple shoulders, whose substantial modeling is not concealed beneath the light, close-fitting jersey. She leans, back to the spectator, against the fence rail, where the lovers have met at the stile. He, on this side of the fence, facing three-quarters toward the spectator, leans with his elbow next hers. Below and around them is the green and blossoming vegetation of country gardens, bounded in the distance by a red hillside; and signs of neighboring domesticity hang on nearby lines.

Signed at the lower left, J. Bastien-Lepage.

No. 136

GEORGE H. BOUGHTON, N. A.

AMERICAN, 1834-1905

AUTUMN

Height, 24 inches; width, 16 inches.

The figure of a tall, dark woman, not in the first blush of youth, but in the experienced confidence of young womanhood, comes in the direction of the spectator through the maze of a light wood, with Autumn leaves hanging and falling all about her, her serious gaze directed slightly to her left. She is seen in three-quarter length, wrapped in a black gauze, which both wreathes her head as a mantilla and as a mantle veils her graceful form. A spirit, perhaps, of approaching days of the sombre season, but very human, too, and apparently not only coming but about to pass. The painter has fixed a moment of the beauty which fades, and in the design and the unusual coloring has left a most attractive canvas.

No. 137

JOHANN SIMON HENDRIK KEVER

DUTCH, 1854-

DUTCH INTERIOR

Height, 22 inches; width, 19 inches.

In a room of gray walls, with a reddish-brown floor, a woman in a low-seated chair is instructing a child, who stands against her knees looking earnestly up at her. The woman, with dark hair, leans slightly forward, facing the right, her face, which is turned three-quarters front, appearing in shadow as the light falls from back of her shoulder. Her dress is of dull tones, as is that of the child, who has tow hair.

Signed at the lower left, Kever.

No. 138

WALTER L. PALMER

AMERICAN, CONTEMPORARY

UNDER THE WILLOWS

Height, 24 inches; width, 18 inches.

(Water Color)

A revelation, possibly, to some people, who think of Palmer only as the man of the snows. Here he is seen in a warm landscape of Summer—a moist green meadow at the foot of round-topped blue trees; on its hither side three tall and rugged trees at the edge of a foreground brook, which reflects their shadows in varied hues. An atmospheric mist tinges hills, trees, water and clouds with multi-colored refractions of the sunlight.

Signed at the lower left, W. L. Palmer.

No. 139

ALFRED STEVENS

BELGIAN, 1828-1906

EXPECTANCY

Height, 28¾ inches; width, 13 inches.

A young woman of luscious lips, large eyes and a wealth of dark hair, stands at her opened window looking out with a queer, not unwilling smile, at some one not seen by the spectator, who may be in a neighboring house. The tall piles of adjacent buildings appear through the window, across a green and tree-grown garden. The young woman, who wears a blue-green kimona, embroidered with many-colored blossoms, leans gracefully against the high windowsill, where the light falls full on her face, hands clasped and patient. Before her on a table, with a rich coverlet and adorned with a growing plant, an open letter lies, its envelope fallen to the floor, while her inquisitive pet dog, seated on his haunches on the floor, looks inquiringly up at her.

Signed at the lower right, A. Stevens.

No. 140

JAMES A. M'NEILL WHISTLER

AMERICAN, 1834-1903

THE 'CELLO PLAYER

Height, 24 inches; width, 20 inches.

A free and sketchy canvas, but with much careful modeling in the head of the dignified musician, who is shown at three-quarters length, seated and facing the left, but with his head turned boldly to his left, so that he is seen almost full face, his eyes looking squarely, openly and thoughtfully into those of the spectator. He has full, brown locks, which he wears rather long, but brushed away from his prominent forehead, and a reddish-brown beard. He is clad in a bluish-black cloak and gray-blue trousers, and sits easily and comfortably, leaning back in an attitude of momentary rest, his 'cello beside him.

No. 141

GIOVANNI BOLDINI

ITALIAN, 1844-

HEAD OF YOUNG GIRL

Height, 24 inches; width, 19 inches.

(Panel)

A young Italian woman, with a mass of brown hair dressed in a heavy knob at the back of her neck and "frizzed" over her low forehead, is shown in head and bust, her face appearing nearly in profile. Her eyes are bright and her rouged lips are parted in a vague smile. Her plump arms are bare, the black bodice is cut low, and over her shoulders she draws a bright blue silk shawl, embroidered with bright colored flowers.

Signed at the upper right, Boldini.

No. 142

ALFRED H. MAURER

AMERICAN, CONTEMPORARY

CAFÉ SCENE, LATIN QUARTER

Height, 24 inches; width, 20 inches.

In the interior of a typical Paris café of the student quarter is seen a motley assortment of guests, including the inevitable silk-hatted man against the wall, and the young women without whom the humanity of a French place of refreshment is not complete. The costumes here are all dark, but bits of color in the gray atmosphere appear in the women's hats.

Signed at the lower left, A. H. Maurer.

Exhibited at Pennsylvania Academy of Fine Arts, Seventeenth Annual Exhibition.

No. 143

CHARLES H. DAVIS

AMERICAN, CONTEMPORARY

FROSTY MORNING IN NORMANDY

Height, 18 *inches; length,* 26 *inches.*

A cool, crisp, slightly hazy air lies over a Normandy hillside of cultivated fields, the long ridge of the hilltop in the distance crowned with woods. At the foot of the slope in the middle distance a long line of village houses project their roofs above the land of the foreground, which is higher again, developing into a level, grass-covered plot sustaining occasional flowers among the grasses. Here, too, is a line of tall and crooked trees which still retain their yellow Autumn leaves.

Signed at the lower left, C. H. Davis.

No. 144

ADOLPHE MONTICELLI

FRENCH, 1824-1886

A PICNIC PARTY

Height, 18 *inches; length,* 26 *inches.*

(Panel)

This gorgeous canvas is a pigmentary revel, as well as the story of a gay divertisement. The beholder temperamentally equipped for enjoyment of a polite orgy in color can give his senses sway and dream of ancient intrigues unpunished, where there were no societies for minding other people's business. On this remote terrace, screened by kindly and colorful woodlands but in the full radiance of the light from aloft, the brilliant picnickers of a joyous people, in elaborate costumes, can enjoy Nature and gallantry at the same time — and are doing so. A rift in the distant foliage exposes a glimpse of a discreet, approving sky.

Signed at the lower right, Monticelli.

No. 145

GEORGE HENDRIK BREITNER

DUTCH, 1857-

SLEEPING GIRL

Height, 23 inches; width, 22 inches.

Who but a painter or the true amateur would see, would find, a canvas such as this? It may safely be said, no one. A canvas which surely was painted to please the painter himself, regardless of whomsoever else might appreciate or admire it; an artistic accomplishment. The girl, a child of heavy features, wrapped in a red kimono worked with hawthorn blossoms in pink, white, heliotrope and black, has thrown herself down on a couch, feet still on the floor, lain her head on olive cushions and closed her weary eyes in slumber. Back of her a flat screen or paneled wall is adorned in floral motives of red and white and green on a gold ground. Couch and floor are covered with rich Oriental fabrics of complicated design and coloring. It is no pose. She is nestling in her pillows and is sleeping there, and the man who saw her has known how to paint her and to convey the presence of the room.

Signed at the upper right, G. H. Breitner.

No. 146

ANTONIO MANCINI

ITALIAN, CONTEMPORARY

ST. PETER'S, ROME

Height, 30 inches; length, 23½ inches.

So strongly impressionistic—the pigment laid on heavily with the palette knife or straight from the tubes in copious masses—this canvas cannot be seen from a near point of view and carry any meaning. But from its proper distance, it appears a painting of a rich, if strange, quality, as of substantial palaces built of marbles of many hues and rising in splendor against an imposing sky, whose cloud-ramparts of purplish-gray intervene between the pile of earthly might and the cerulean zenith. Below in the foreground are sombre reflections in the river. A fine painting.

Signed at the lower right, A. Mancini.

No. 147

EVERIT SHINN

AMERICAN, CONTEMPORARY

WINTER IN TOWN

Height, 23 inches; length, 27 inches.

(Pastel)

One of the sketchy yet completed drawings in color with which Mr. Shinn captured the town some years ago. He has depicted a downtown street where high-stooped houses with green shutters remain with the persistence of a rugged age, neighbors to other relics with steep Dutch roofs, amid modern structures of hopelessly commercial architecture. The day looks like one of an incipient blizzard, and very realistic soot- and smoke-stained snow is piled more than ankle deep over the sidewalk, where a young woman holds on to her hat in the gusty wind.

Signed at the lower right, E. Shinn.

No. 148

GASTON LA TOUCHE

FRENCH, CONTEMPORARY

A SYMPATHETIC LISTENER

Height, 28 inches; width, 23 inches.

(Pastel)

In the salon of a French home elaborately furnished, a young woman in a white, fluffy housegown, more or less negligée, and open at the throat, is seated in an easy attitude leaning back in her chair and resting on her left elbow. Her reddish-brown hair, though lighter, matches more or less that of the older, bearded man who sits just back of her, reading,—a scene of cozy comfort in a white and gilded hall. A shaft of light falls upon the figure of the woman, striking her hair but leaving her face in transparent shadow, and illumines an ornate panel of the wall behind her. Under her elbow are a cup and saucer which she has laid down.

Signed at the lower left, Gaston La Touche, 1900.

No. 149

PAUL HELLEU

FRENCH, CONTEMPORARY

A YOUNG PARISIENNE

Height, 29 inches; width, 21 inches.

(Pastel)

A very attractive drawing of a typical young French woman, in street attire, executed mainly in black and white and red. She is seated facing the front, her head turned slightly to her left and glance directed downward. Her knees are crossed and her clasped hands resting on them hold the handle of her parasol. She leans forward on her left elbow. Her delicate features and rose-bud mouth are just a little prim but far from disdainful—quite the contrary. Over her shoulders is thrown a black lace shawl.

Signed at the lower left, Helleu.

No. 150

KENYON COX

AMERICAN, CONTEMPORARY

THE HARP PLAYER

Height, 30 *inches; width,* 18 *inches.*

This is one of the finest canvases that the artist has ever painted, purely as a matter of painting. To many painters it is interesting beyond any of Mr. Cox's decorations. The subject might have been more attractive, perhaps, the soloist of more beauty—beauty cannot be claimed for her—but the composition and its execution are worthy of study; it comes close to being Kenyon Cox's masterpiece. The young matron, with red-brown hair, is clothed entirely in red. She is seated in the middle of the canvas, before an olive wall on which pictures are hung, her gilded and decorated harp tilted against her shoulder as she plays, her eyes directed at the strings and her active fingers. The figure is solidly done, the room has atmosphere, the members of the composition take their place, and the attitude of the player is one of confident poise.

Signed at the lower right, Kenyon Cox, 1888.

No. 151

FRANK BRANGWYN

ENGLISH, CONTEMPORARY

SUNLIGHT AND SHADOW

Height, 25 inches; width, 30 inches.

A strong study in deep tones of curious effect. In the foreground in the deep shadow cast by two tall, thick-foliaged trees and a tall building at the right, two figures in peasant dress are seated on the ground, leaning against one another. Their backs rest against a mound from which grows a small tree that is also in shadow, while at their left another figure is seen still more obscurely. In the background a gray barn with a red roof reflects the sunshine, save where it, too, is shadowed by the umbrageous canopy. An attractive composition of noticeable strength.

Signed at the lower right, F. B.

No. 152

ANTOINE VOLLON

FRENCH, 1833-1900

FRUIT

Height, 25¾ inches; length, 32 inches.

A luscious canvas,—in the fruit, in color, in quality and in surface. It bespeaks the time of ripeness and of freshness at once—peaches white and rosy, a golden pear browning in the fullness of its season, grapes black and white and grapes with the pink and topaz of the malagas, overflowing a bowl of old blue porcelain whose sympathetic face is lightened and modified by the reflections and shadows of the plump and kindly fruits. At the left stand a golden bronze lamp and lantern, on a table whose green cover has the deep tone of a sonorous bell.

Signed at the lower right, A. Vollon.

No. 153

HENRY MUHRMAN

AMERICAN, 1854-

KEW BRIDGE

Height, 24 inches; length, 36½ inches.

A most effective composition, largely in deep tones. The gray, heavy, stone-arched bridge extends athwart the canvas, the incline of its roadway rising toward the left. Up this a load of hay is slowly proceeding, the load, driver and horses' backs silhoutted on a gray sky. Before the bridge, and largely in deep shadow, a confused mass of shipping and rigging appears,—black, red and green hulls, and reddish-brown sails roughly stopped along masts or yards. An imaginative composition which seems to have interested the artist largely in a study of nearly related grayish values, in the sky and bridge and the reflections of the sky in the river beyond the shadowed arches.

Signed at the lower left, H. Muhrman.

No. 154

JOHN LEWIS BROWN

ENGLISH, 1829-1890

COMING STORM

Height, 29 inches; length, 37 inches.

This picture, by the man whom Boldini painted laughing, is a sombre canvas and heavy, but with some fancy in it. A group of horsemen and pedestrians are gathered on a broad, flat and sandy ocean beach, an arm of the land at the right extending out into the sea in the middle distance, in the form of a high bluff. Beyond the bluff is seen what light remains in the troubled sky, which elsewhere throughout is black and tumultuous with the driving clouds of a coming thunder storm. Against the blackened, frowning water, a light gray horse and the bright apparel of some of the figures on the beach stand out in the foreground, and other horses are moving beyond them in the gloom.

Signed at the lower right, John Lewis Brown.

No. 155

F. C. FRIESEKE

AMERICAN, 1874-

GIRL WITH GREEN SASH

Height, 46 inches; length, 32 inches.

In this canvas, which has been to Chicago and other exhibitions, the artist has presented a well-constructed, full length portrait of a woman, effectively painted, kept simple in manner and yet attaining in the quality of its color a low, musical harmony, with a single strong accent in the emerald-green sash. Her dress is white and filmy, with a many-flounced skirt and transparent half-sleeves, and a single jewel at the moderately low neck. Her veil conceals nothing of her thoughtful features.

Signed at the lower left, F. C. Frieseke, '04.

No. 156

ALFRED STEVENS

BELGIAN, 1828-1906

ON THE BEACH

Height, 33 inches; length, 46¾ inches.

"A swell painting," is the almost irresistible remark. A scene in early moonlight on a broad ocean beach and over a wide stretch of sea. The moon, not far above the horizon, is screened by a low-hanging band of heavy dark clouds, the moonlight brightening the heavens above these clouds—where there are a few stars—and making brilliant the ocean below them. Nearer at hand both sea and beach are in the transparent shadow cast by the clouds. On the wet beach of the right foreground men and a boy are at work on a boat that has been beached, and beyond them other figures are working near a high and laden cart whose horses are standing tandem ahead of it. To the left and in the distance are sail and a steamer, out in a sea that near at hand rolls in gentle breakers up the beach.

Signed at the lower left, A. Stevens, '89.

No. 157

AUGUSTIN THÉODULE RIBOT

FRENCH, 1823-1891

THE ARTIST'S DAUGHTER

Height, 51 inches; width, 38½ inches.

This remarkably fine canvas would adorn any museum in the land and is distinctly a museum picture. One can scarcely look at it without seeing it immediately in such surroundngs. It carries its own atmosphere with it, and the atmosphere is of the dignified precincts of an institution where art is reverenced and may perhaps be understood. It is difficult, too, to convey a sense of its charm, the home-reaching appeal which the picture makes; but it makes it with a quiet insistence that is compelling and you welcome it and feel indebted to it as though it had a personality, as indeed it has.

The artist's daughter is also an artist, and she is shown here in full length in her working gown, palette and brush in hand, standing beside a green-covered table on which are some tubes of colors. Wonderfully simple, this scheme of gray and rich green, but fairly stunning as it is presented here. The gray of the gown is as of the inviting patina of old pewter, and the green of the table coverlet has the depth and tonal brilliance of an emerald.

Signed at the lower right, A. Ribot.

No. 158

GASTON LA TOUCHE

FRENCH, CONTEMPORARY

THE MASQUERADE BALL—GRAND OPERA HOUSE, PARIS

Height, 57 inches; width, 57 inches.

A brilliant scene in the lobby of the Paris Opéra, with a throng of men and women in the center and mounting the grand staircase in costumes of many colors, many of the persons being masked. Much of the joyous display is in a golden effulgence which is diffused throughout the central section of the composition. It is a night of gaiety, mirth and revel. At the foot of one branch of the stairway in the foreground a masked lady with auburn hair and low corsage is just turning to mount, with her masked and costumed escort. Half way up, two coryphees, one with red hair and one with black, in the costume of the ballet, salute each other in the spirit of the occasion in terpsichorean attitudes while the nearer spectators turn to see. There is an effusion of color and great detail, light and life, all merged in a will-o'-the-wisp allure.

Signed at the lower center, Gaston La Touche.

No. 159

ALFRED H. MAURER

AMERICAN, CONTEMPORARY

THE RENDEZVOUS

Height, 36¾ inches; length, 32 inches.

The interior of a Paris café—the rendezvous of all Paris—is pictured. It is a modest café, doubtless in the Latin, Montparnasse or Montmartre quarter, with grayish-white, plain paneled walls, yellow ceiling and brown floor, red upholstered wall sofas, white marble table tops and bent-wood chairs. In the foreground, in black street dress, veiled and seen in profile, a woman awaits the other partner to the rendezvous, her French poodle beside her wearing a sprig of red ribbon. At the right, at another table, a girl in a red hat is writing and another in buff coat and yellow and blue hat looks over the writer's shoulder.

Signed at the lower left, Alfred H. Maurer.

Exhibited at the one hundredth anniversary exhibition of the Pennsylvania Academy of Fine Arts, 1905.

No. 160

HANS MAKART

AUSTRIAN, 1840-1884

A MIDSUMMER NIGHT'S DREAM

Height, 73 inches; length, 112 inches.

A deep-toned canvas exhaling the mystery of night, and in its color and fanciful composition coming from the land of dreams. Its green-blue sky twinkles with stars, and below enduring cypress trees two lovers, couched on a shelf of rock, are watched over by two loves. Above the love garden other figures appear, one with a lantern, and a chattering simian is pictured close to a curious woman. From beneath the lovers' couch a spring flows to a basin amid ferns and fruits.

Signed at the right, Hans Makart, 1868.

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.

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ARTISTS REPRESENTED AND THEIR WORK

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